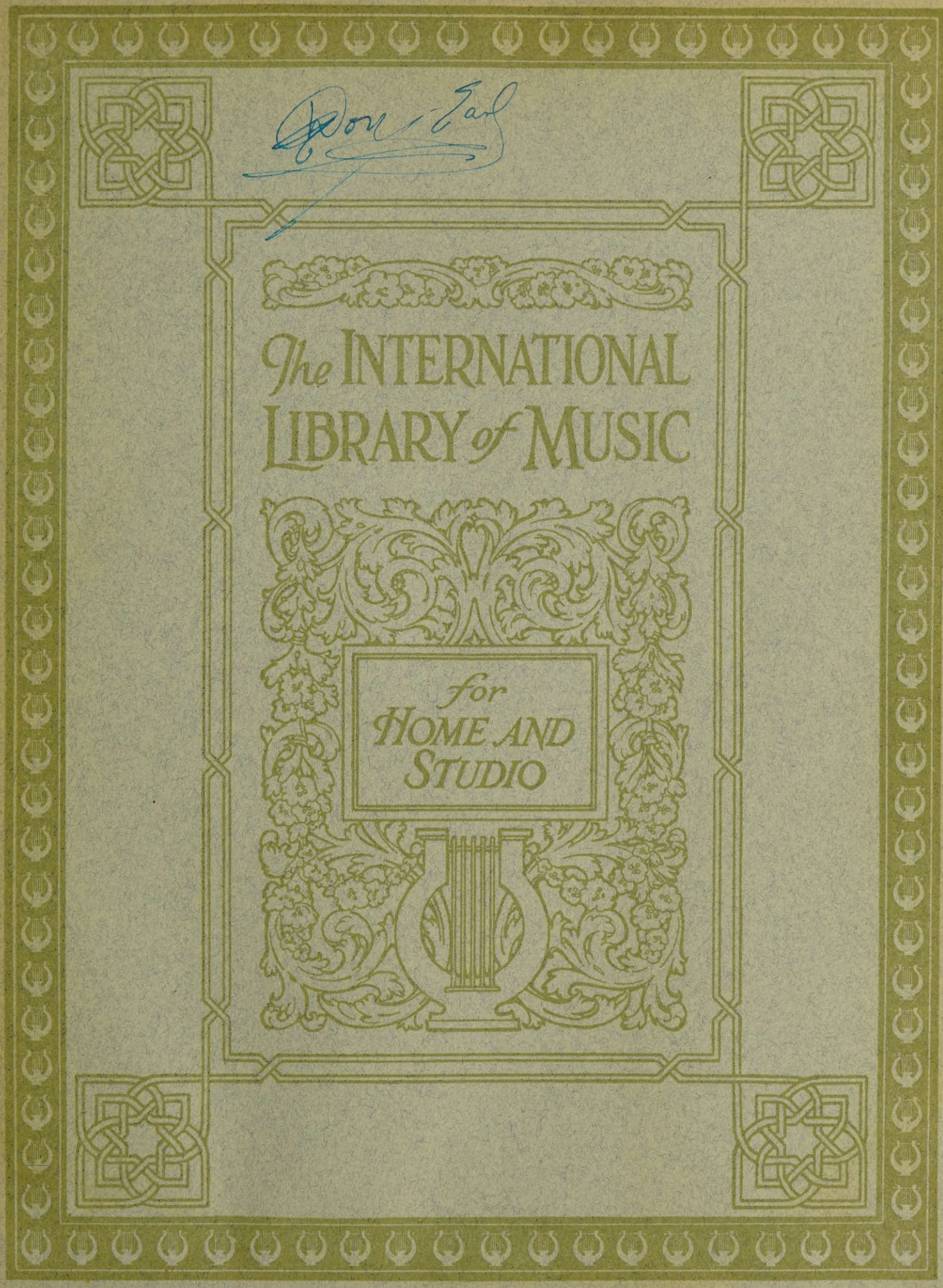
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VOLUME III

THE VIOLINIST'S GUIDE

Containing many articles of interest by and about celebrated makers, players and composers of the violin and its literature

Including a new
author's revision and enlargement of

THE STORY OF THE VIOLIN

By PAUL STOEVING

THE VIOLINIST'S DICTIONARY

A lexicon of musical terms, names, dates, and other information of universal interest among violin connoisseurs

THE UNIVERSITY SOCIETY
NEW YORK

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The Violinist's Guide

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Dedicated
to
MY WIFE
in Grateful Remembrance
of Many Hours
of
United Toil and Pleasure

THE STORY OF THE VIOLIN

Newly revised and augmented edition

By Paul Stoeving

Formerly Professor of Violin at the Guildhall School of Music, London; Author of "The Art of Violin Bowing," "The Elements of Violin Playing," "The Mastery of the Bow and Bowing Subtleties," etc.



AUTHOR'S PREFACE

TO THE REVISED AMERICAN EDITION

In revising and reëditing this American edition of my earlier success, "The Story of the Violin," I am aware of the momentous changes—political, social, economic and artistic—that have come to the world in that short space of time. Then the first automobiles and motor-buses were staggering and stalling in the streets of London, bringing half-sarcastic, half-indulgent smiles to the face of the good-natured hack driver. The world was at peace!

Musicians for the most part moved along the even tenor of their convictions, only a few daring spirits challenging the rights of authority and tradition. All this has changed! almost in the twinkling of an eye. The world has been at war. The new régime succeeds the old at every hand. The air is now charged with progress. It is proclaimed from the house tops. New names have arisen, new works have been written, new views promulgated, and new ideas chase each other with bewildering rapidity. Art conditions are as if in a huge cauldron over which the historian bends in an effort to discern what the seething mass will throw to the surface next. Yet the past, the old, the very old, still holds its charms.

In a story such as I originally purposed to tell, the prepondering interest lies in this past. It forms the plot, as it were the key, to the later denouement in the seeming progress of the moment. For this reason I devoted a rather disproportionately large space to the consideration of these earlier stages of violin art, as containing the solution to the riddle of its later development.

This explains to a degree the supposition by biographical notes on men so well known as de Bériot, Vieuxtemps, Joachim, Wieniawski, and many others, who yet were individualities however interesting. Personalities in the earlier stages were really synonymous with epochs. Corelli, Tartini, Viotti, Spohr, and Paganini, to whom I give much space, were the great cornerstones for progress. In the later stages personalities became submerged in the vastness of the whole, or stood out as only small projections from a smooth surface. In defense I add that since obliged to sacrifice details to generalities, I endeavored to omit where omission was least harmful to the appreciation of the whole.

As childhood and youth appeal to the imagination more strongly and in sweeter accents than manhood, so also does violin art in its youth as represented by those great old Italian masters. They lived with a young art, if I may say so, in a state of prolonged betrothal, with all its sweet delights, its little surprises and discoveries, its hide-and-seek of affections. Now it is a married state of long-standing, and though it may be a happy and prosperous one, many of the sweet illusions *d'autrefois* are gone.

Fancy the elation and excitement of him who first discovered that by a certain knack, a little movement of the wrist, he could make his bow produce whole cascades of pearly arpeggios, or play twenty or thirty notes in one bow staccato, firm or light, like beads rolling off a string; or the delight, half-mixed with awe, of him who stole a first glimpse into that wondrous, undreamed-of kingdom of artificial harmonics. Our ever-improved elaborate instruction books leave us no room for new discoveries; they are like the official charts for the mariner by which he may safely sail over the great deeps—and through the shoals.

Schools have lost their former significance; conservatoires with dozens of teachers have generalized what once was the precious property of the few, and now turn out by the hundreds aspirants as clever as many a star of old.

I commend then this new American edition to the many friends of our noble instrument, in the hope that its perusal may gain still more friends, and help to spread abroad the love for the fiddle and its music.

PAUL STOEVING.





THE STORY OF THE VIOLIN

By PAUL STOEVING

PROLOGUE

THE VIOLIN—what a wonderful thing a violin is! Muse over it—its tone, its form, its history, its position in the world of art to-day—and you stand facing a miracle. Something majestic, mysterious—call it what you will, divine purpose, divine power—seems to lie behind this frail little handiwork of man.

Once in the dim ages of antiquity, in its crude primeval form, it was perhaps the most despised and neglected of instruments; then, after centuries of slow development, which seemed like the groping through darkness towards light, it burst upon the world two or three hundred years ago in a perfection which human wit has never since been able to improve upon.

It was the robin's song in March, ushering in the new spring; the lovely first-fruit of a new age, a new dispensation, a new spirit on the earth—not only the spirit of modern musical art, but the spirit of a more enlightened, spiritualized humanity, of greater charity and general brotherhood.

With gospel-truth rapidity the little miracle of form and sound has penetrated since to all quarters of the globe, carrying its sweet influence—joy, comfort, new hope, new faith, and new strength, and all the lovely flowers of the soul, alike to rich and poor—into the palace and the hut. What would this world of ours be to-day without its violin? Both king and lowly servant of the divinest of the arts. The master-minds of composition drew inspiration from it. It is the sovereign soul of our orchestra. It holds us spellbound, thrills and moves us in the artist's hands. It forms part of the scanty luggage of the immigrant, to keep him company on his lonely farm out West, when winter evenings are long and thoughts will wander back to the old homestead far across the sea.

How eminently fitted it is, for its high mission among men! Who can describe the tone of a Stradivarius violin, when the true artist draws it from its hiding-place? That indescribably sweet voice—the voice of heaven ringing with the dear familiar sounds of earth; its passions, joys, woes and ecstasies. It is intensely human, and yet so superhuman that the soul is seized with hopeless longing to follow it, to float with it through realms unknown and infinite, charged we know not how, with music or with love. Yes, indescribably sweet voice, where thou endest the music of the spheres begins! Or is it this, perhaps, which rises from the petals of flowers in wondrous exhalations, half-perfume and half-melody, and trembling in the sunlight, draws the bee to the honey?

Was ever form more perfect symbol of the tone, the body of the soul within? Look at this fine creation of a famous master here before me on the table: what a delicious play of curves and colors—the noble sphinx-like head from which it rolls down or unfolds itself as you look at it, in graceful and continuous arabesques: the tender swell and modeling of the chest and back, that amber color deepening to a rich, almost reddish brown towards the center where the sound-life pulsates strongest, quickest! A corner of a Titian canvas, or a Rembrandt? Behold the fine fiber of the wood shining through the varnish like the delicate roses through milady's fingertips! No wonder people love a violin, and yearn and starve themselves for it. Many a fair maiden, pretending only to inspect the wood, has ere long, none seeing, pressed a furtive kiss on such a lovely form as this.

The enthusiast has had his say. But is that all? Look at this frail thing made of wood—only wood; it has withstood the stress of two whole centuries. I say the stress, for it has not been stored away in a glass case like a relic or a picture only to be looked at. No, it has been used—used almost daily! and how? With each touch of the friendly bow every fiber of its delicate body has quivered and trembled like the heart of a maiden under the first kiss of her lover. In agony was born those thousand million of tones which in two hun-

dred years issued from this body to delight man. More than this, its frail body weighs no more than about eight and one-half ounces avoirdupois, yet by a marvelous adjustment of its parts in which resistance and elasticity of structure are held in perfect equilibrium, it supports a tension longitudinally, of about 88 pounds, and a pressure, vertically, of 26 pounds, or altogether a weight of over 100 pounds on its delicate chest. Truly it is an herculean task! Under such hard usage, what would be the life of the strongest engine yet devised by man? Worn out, disabled in a few years, the mighty steel bars would be tottering in their fastenings.

Consider now the crowning glory of this little miracle; if the stamp of greatness is simplicity, we have it here. Some one has said you can construct a violin with a penknife as your only tool, which is entirely possible, albeit hardly satisfactory. But in any event it demonstrates the simplicity of construction of an organism, the perfection of which has ever filled the thoughtful mind with awe and admiration. Wood and again wood, and fish-glue to hold the boards and blocks together, and the strings; besides this, the varnish—that is all. What could be simpler? Yet this simplicity of fabrication is the outcome of the grandest, most complex, labor of invention. Alter one item and you mar, if you do not destroy, the whole. Change the position of the *f* holes or the form of bridge, leave out the sound-post, and you take away the tone. As in the human body every part has relation to the whole and the whole to the parts, so it is in this wondrous, resounding organism. In the tone we get the sum of all the conditions and activities which have their origin and *raison d'être* in this simplicity, yet fulfilling the demand for that enormous strength and durability.

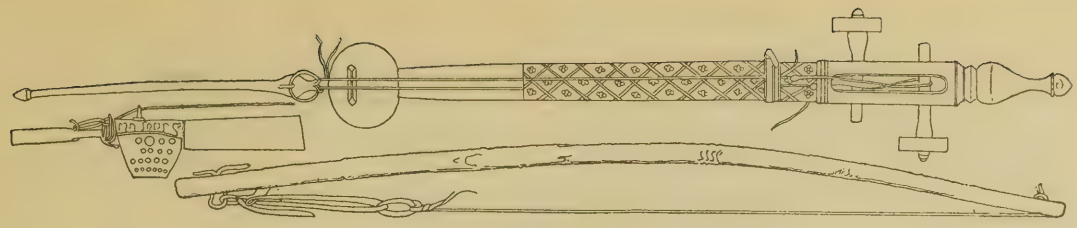
This simplicity of construction, together with its convenient shape, its portability, has helped to secure for the violin its phenomenal popularity. Cheapness made possible, it became the instrument of the poor as of the rich. The ideal pattern once given, inferior wood and workmanship could not annihilate the elementary virtues of the organism.

What a wonderful thing is a violin! While each year marks new discoveries in every branch of human knowledge and activity, the apparent miracle of yesterday becoming the common thing of today, the violin stands today where it stood three hundred years ago. Every attempt at altering it or any smallest part of its form has been a dismal failure. Is it not as if for once human wit had reached its goal; as if the ideal hid in the heart of God had for once been grasped by man?



THE GEIGE-RUBEBE

1. Twelfth Century portrait, from a carving on a door in Abbey St. Denis. From Willermin's "French Monuments," in the Vincent de Beauvais Collection in the Library of the Art Academy at Dresden. 2. Fourteenth Century panel in the west window of Holy Cross Chapel in the Carlstein Castle, in Bohemia. 3. Section of the Arch in the main doorway of St. Michael's Church in Pavia. 4. Wood-carving on choirstalls in the Chartres Cathedral, A.D. 1140. From Viollet le Duc's "Dictionary of Monuments."



CHAPTER I

ORIGIN OF THE VIOLIN

Origin of the Violin Still a Puzzle—Gradual Development—A European Growth or an Eastern Importation—Greeks and Romans—An Insight into a Highly Ingenious System of Music—Egyptian and Chaldean Records—A Vain Search for a Prehistoric Fiddle—The Old Testament—A Misleading Translation.

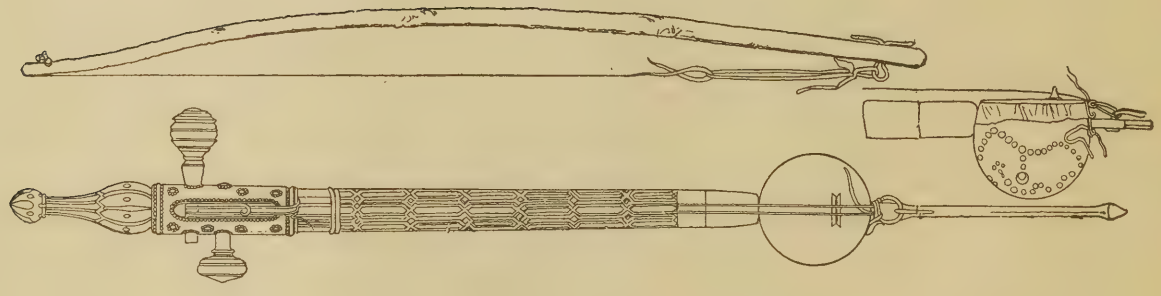
THE origin of the violin, it seems, is still a puzzle to our musical historians and archæologists. True, they know that the first real violin made its appearance on the musical horizon about the middle of the sixteenth century. They know, too, it did not spring into existence—to use a familiar phrase—like Minerva, armor-clad and beautiful, out of the head of Jupiter. Its gradual development from inferior forms of bowed instruments is proved beyond doubt. Centuries back, it has been traced more or less clearly, with the help of representations of such instruments on monuments, bas-reliefs, wood carvings, miniatures, etc., and occasional allusions to them in contemporary literature. All these have been collected through the untiring zeal of the antiquarian, delving into the highways and byways of mediæval Europe. But beyond about the ninth century of our era, all evidence, documentary and otherwise, as to the existence of bowed instruments ceases, and we are left to drift on a sea of conjecture as to their earlier whereabouts. Was the bowed instrument an European growth after all, or was it an Eastern importation? Is the time of their wanderings on earth to be measured by centuries only, or by thousands of years? Such are the questions which musical historians are still endeavoring to answer satisfactorily.

The two great nations of antiquity to whom we are indebted, directly and indirectly, for so many of our most treasured possessions in philosophy, poetry, and art, and to whom we would naturally turn first for information on the subject—the Greeks and Romans—give us no clew. We gain insight into a highly ingenious system of music; we find descriptions of their popular instruments, representations on bas-reliefs and terra-cotta vases of harps, lyres, citharas, flutes, etc., but no sign of an instrument which even the most determined and imaginative enthusiast could conscientiously construe into one likely to have been played with a bow, much less a sign of such a contrivance as the bow itself. Equally unfruitful hitherto have been researches in Egyptian and Chaldean records of antiquities. While carrying us back thousands of years, to the very morning, one might say, of creation, they reveal an astonishing state of civilization in those ancient nations, which fact alone would permit us to draw significant conclusions as to the cultivation of music among them. There is also unmistakable proof in the shape of representations of their musical instruments. We find them in considerable numbers and variety—played by men and women—whole musical parties and in processions, single and in groups, crude and developed. We plainly recognize among them the ancestors of many of our modern instruments.

We might not unreasonably expect to look into this company for some sort of prehistoric fiddle—but in vain. The nearest approach to the form of a violin is an instrument somewhat resembling a lute, provided with a finger-board and one or two strings. Burney discovered such an one on an obelisk in Rome, and representations of similar ones have since been found in Egypt, dating back from 1500 to 2000 B.C. They are also found on Assyrian monuments, and under conditions which make it probable to surmise that they were a foreign importation, perhaps from Egypt. But these instruments, though suggestive of the bowed kind, will hardly be taken seriously as belonging to them. Doubtless their strings were twanged like those of the harp, lyre and cithara. If the old Egyptians and Assyrians had intended to represent a bowed instrument they would hardly have left out its most essential characteristic, the bow.

Turning at last to the Old Testament, it would appear from certain passages in Daniel, where the designation "viol" occurs in connection with other instruments, that during and after the Babylonian captivity the Hebrews were familiar with some kind of instrument resembling the viol of our forefathers, which was the immediate predecessor of the violin, as we shall see. Although this is quite possible, there is nothing in the original text to warrant the belief that the inspired scribes meant really an instrument played with a bow. It is more probable that the name "viol" was used by these translators because that was an instrument of their own day, an instrument doubtless shaped like those previously mentioned, the strings of which were

twanged. A curious instance is found in Luther's version of the passage in Genesis iv: 21: "Jubal: he was the father of all such as handle the harp and organ"—the latter probably referring to the pandean pipes. Luther translated this Hebrew text into German thus: "Jubal von dem sind hergekommen die Geiger und Pfeifer"—meaning literally "Jubal, from whom have come the fiddlers and pipers." Taken unconditionally and verbally, this passage should have satisfied the German musical historians as to the origin of the violin. The great Reformer was himself an enthusiastic and accomplished musical amateur, and by adopting the names of the two prototypes of the musical profession in the Middle Ages, fiddlers and pipers, he doubtless wished simply to convey the idea which is also expressed in the English version, that Jubal was the father of musicians generally, players on string and wind instruments typifying the highest forms of instrumental music. Nevertheless, would it really be so impossible for this or some other prehistoric Jubal to have also been the inventor of bowed instruments—the "father of fiddlers"?



PRIMITIVE FORMS OF BOWED INSTRUMENTS

From Villoteau's "Modern Egypt"; in the Royal Public Library, Dresden.



CHAPTER II

TRADITION AND THE SCHOLAR

Tradition Repeats a Story and Adds Further Variations—The Ravanastron.

After long pleading to Dame Evidence to reveal to him the origin of bowed instruments without rendering her agreeable to his wishes, a certain scholar cast his eyes about for that other daughter of old King Time —that fairer one, with eyes half sphinx and half child, with voice like distant waters: Tradition.

There are few countries in the world now where she may be found. Ages ago she left the once sacred valley of the Nile, from which had flown the shades even of the gods, her former friends, and where now only the pyramids rise into a blue and cloudless sky like death's eternal exclamation signs. Long, long ago she also left the desolated plains and hills which bury Babylon and Nineveh and Ur. China, too, she avoids for reasons of her own. But there is one land where she yet abides. There our scholar found her in her bower of roses and immortelles.

India! Thousand-and-one-night land of the world; land of fairies, land of wonders; lying in the deep, dark ocean of time like a green sunlit island, where the very

> "Die Lotosblume ängstigt
> Sich vor der Sonne Pracht."—Heine.

air is charged with perfume and with poetry, where the trees sing, they say, and where

Perhaps India was the cradle of the violin? What did Tradition tell our scholar?

To be sure, she is getting so old that she sometimes forgets, or mixes up things. Who would not, in repeating the same stories a million times, trying each time to make them new and interesting? One must not expect her to be too particular about details, and inaccuracies in matters of place and time, a mistake of a thousand years or so, must be taken gracefully into the bargain. She likes it best if under the spell of her lovely eyes and still more lovely voice you forget aught else.

Knowing that, our scholar tried not to think too deeply while he sat listening at her feet, as she told him:

"Seven thousand years or so ago—he winced a little here—there lived in the island of Ceylon, the ancient Leuka, a king. His name was Ravana. He was a great king, but he was also as great a singer and musician, for with the charm and power of his music he was able to move the great and fearful god Siva, who loved the darkness even as Brahma loved the light. This king and musician, Ravana, invented an instrument played with a bow, which after him was called the ravanastron."

Here our scholar showed surprise and wanted to interrupt, but Tradition tapped him lightly with her fan, and, smiling triumphantly, though sweetly, she drew from the folds of her mantle a strange-looking object and said:

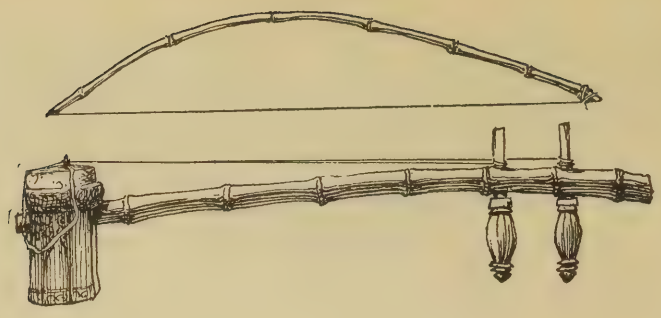
"This, oh scholar, is the ravanastron. Behold it well; you may hear it played by many of my humble servants in the land. Seek out the beggars and pandarons; and now, good-by,—begone."

Our scholar would have liked to ask another question or two about that king Ravana, but it was of no avail. Tradition never tells what you ask, but only what she chooses. So he bowed silently and went.

In the ethnographical department at the British Museum, among the exhibits from the hill tribes of Eastern Assam, you may see an instrument which tallies exactly with the description of the ravanastron given by Fétis in his work *Stradivarius*. It is a small hollow cylinder of sycamore wood, open on one side and on the other covered with a piece of boa skin, the latter forming the sound-board. It is traversed by a long rod of deal, flat on top and rounded underneath, which serves as neck and finger-board, and is slightly bent towards the end where the pegs are inserted. Two strings are fastened at the lower end and stretched over a tiny bridge, which rests on the sound-board and is cut sloping on top. A bow made of bamboo, the hair roughly attached on one end with a knot, on the other with rush string, completes the outfit.

There can be no doubt it is a ravanastron, although among the exhibits it figures simply under the name of "fiddle and bow."

F. J. Fétis apparently was the first to draw attention to India as the probable cradle of bowed instruments, although Sonnerat's *Voyage aux Indes* may have given him the initiative.



CHAPTER III

A FAMILY LIKENESS

Possibly a Lowly Grandsire of the King of Instruments—The Bow—Claims More Closely Examined—Some Historians' Objections—Tradition and Conservatism in Eastern Countries—Other Bowed Instruments in India—Much Speculation—Have no Other Nations Known Bowed Instruments?

In India then is found to the present day a something in the shape of a bowed instrument which might possibly be the lowly grandsire of the king of instruments. It would not be the first time that the most humble attained eventually to the most exalted position, though in this case it requires some credulity—or, let us say, some ready fancy to discover even a faint relation between a modern violin and this extremely primitive and miserable-looking affair, the ravanastron. Yet both share the one feature—the bow—which distinguishes them from all other instruments of the ancients, as far as we can judge of them. That wonderful contrivance, that right hand of the fiddle, without which even a "Strad" is all but useless, for which we have vainly looked on Grecian, Egyptian, and Chaldean bas-reliefs: here, in India, we find it. It is the unmistakable family likeness which links together the old and the new, the crude and the perfect, the ravanastron and the sovereign Strad.

Let us now look a little more closely into the claim of this supposed ancestor of bow instruments, which some musical historians have rejected on the ground that the instrument is not proved to be of ancient origin. That it is primitive is not denied, but only in the true sense of its antiquity as antecedent to the violin. The mere existence today of primitive instruments of the bowed kind is not confined to India. Many Asiatic and East European tribes use similar contrivances, and on the face of it might with equal right claim for them originality and antiquity.

In Eastern countries tradition is a factor to be reckoned with to an extent of which Western people have hardly any conception. In the West, change—constant, relentless, uncompromising change—is the watchword; the change which destroys today what men kept holy yesterday. In the East there is a stability which forever cherishes the old more than the new. In many instances tradition is the only link which binds the past to the present. It takes the place of all other records. In India it is, as it were, the sap which runs through the whole tree of national life—from the roots deeply bedded in the soil of antiquity, into every branch of the broad and lofty crown. It is therefore a living thing and not as with us a dead weight which one or two generations shoulder patiently and a third throws off never to pick up again.

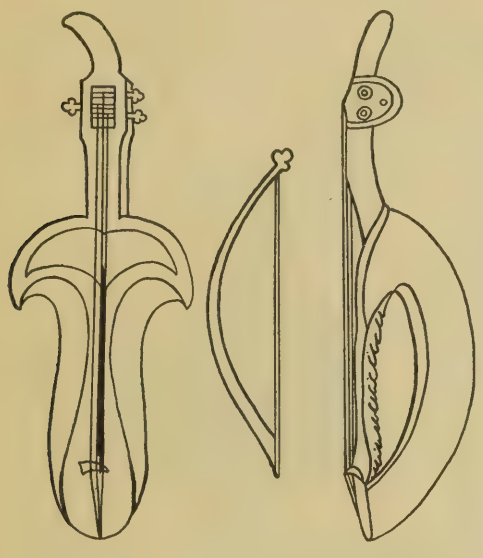
In a country where not only the ground is tilled and corn is threshed and bread baked in exactly the same fashion as it was two or three thousand years ago, but where also a tale, a poem, a prayer, a melody will be handed down orally for untold generations without losing much of its original characteristics—in such a country an instrument like the ravanastron, which tradition says was invented very long ago, would stand the same chance of retaining its original primitive identity even unto the present day. At the same time other instruments of similar kind may have been developed out of the original one, driving it gradually into an inferior position, without in the least rendering it obsolete.

Many instruments of the bowed kind in India today show a great advance on the ravanastron. Some no doubt are importations, but others are not, and may have existed for ages side by side with their more primitive ancestor.

The influence of Arabia and Mohammedanism generally has been urged as a proof in support of the theory that India received all or most of her bow instruments from West Asiatic and North-East African nations on the occasions of the Mussulman conquests in India in the seventh century of our era; but that such is not the case can be demonstrated by the structural peculiarities of some of the Hindoo instruments. Besides, tradition receives here the corroborating testimony of certain Sanscrit allusions to the fiddle-bow, dating from a time long prior to the conquest of India by Mohammedans.

Granted that this ravanastron of the Indian beggar and pandarons (wandering hermits) of today may be the ravanastron of long ago, the next question would be, how long ago? Who was this Ravana, King of Leuka?

Tradition says he invented his instrument five thousand years before our era. This is a startlingly long time. Even if disposed to discount a liberal portion



INDIAN SARINDA

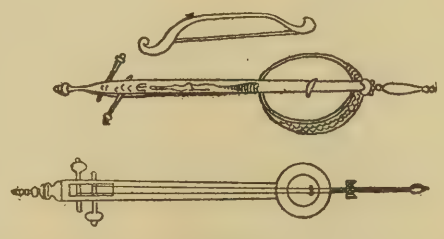
as compound interest on a small initial mistake in counting, made by descendants of this Ceylonian king, it still would launch us into the dimmest dim of prehistoric times—as regards India at least. Unlike her two great sister nations in antiquity, Egypt and Chaldea—which had already raised and buried several civilizations—India has no documentary record of herself as a nation prior to about 2000 B.C., when the hymns of the Rig Veda, the oldest of the four sacred books of the Brahmins, are supposed to have been composed. To speculate on a king who lived some three to five thousand years before Christ would seem futile.

It appears significant that tradition made this Ravana a King of Ceylon. So many ancient myths and traditions point to an insular origin of heroes, gods, and lawgivers. It is well known that the Hindoo nation came ages ago from the country lying between Persia and the Indus, south of the province of Bactria, and occupied for an indefinitely long time the region south of the Himalayas, which to this day is called the Punjab. When grown too large to be accommodated there, they spread farther east and south to the Ganges and beyond, pressing on and conquering the aboriginal tribes which opposed their onward march.

From these facts it would appear that this King Ravana was not of Hindoo origin at all, but belonged to some aboriginal people, the history and memory of which is buried in antediluvian mystery. Perhaps he was of Sumerian or Accadian descent, hailing from that supposed first cradle of the human race, the fertile valley of the Euphrates; or from the Asiatic high plains which lie northeast of it. The Persian Gulf and Arabian Sea surely served at an early period as a medium of immigration. Why not go still a step farther with the hand of fancy, and see in this Ravana the very Jubal of the Bible, the father of musicians, the inventor of string and wind instruments, whom tradition in the course of ages has transformed—name and all—first into a mythical personage, a demi-god, and then into a king? It is well known how many Eastern myths attribute the origin of music and musical instruments to superhuman agencies. The stories of the Chinese Emperor Fuhi, of the Egyptian god Thoth, of the Apollo of the Greeks—what are they but variations of the same thought—music leaving its eternal abode in heaven, and descending to earth through the instrumentality of gods and super-men. A strange coincidence, this mythical high birth of art, with the biblical testimony as to the high birth of man.

Perhaps the mean-looking ravanastron is but the degenerate descendant from instruments too far removed from us in time even to think out; a piece of antediluvian wreckage which slipped out of the arms of oblivion; a fragment of earliest civilization; a lost ray from the dawn of the world when man yet walked with God. Who knows?

When the Hindoos occupied India and brought with them the vina, their national instrument—which tradition says they received from Nared, the son of Saraswinta, Brahma's wife—would it be unreasonable to suppose that the ravanastron had to take a secondary place, becoming the legacy of a conquered and despised people? Eventually it sunk still lower in the esteem of the victorious race, until it became relegated to the hut

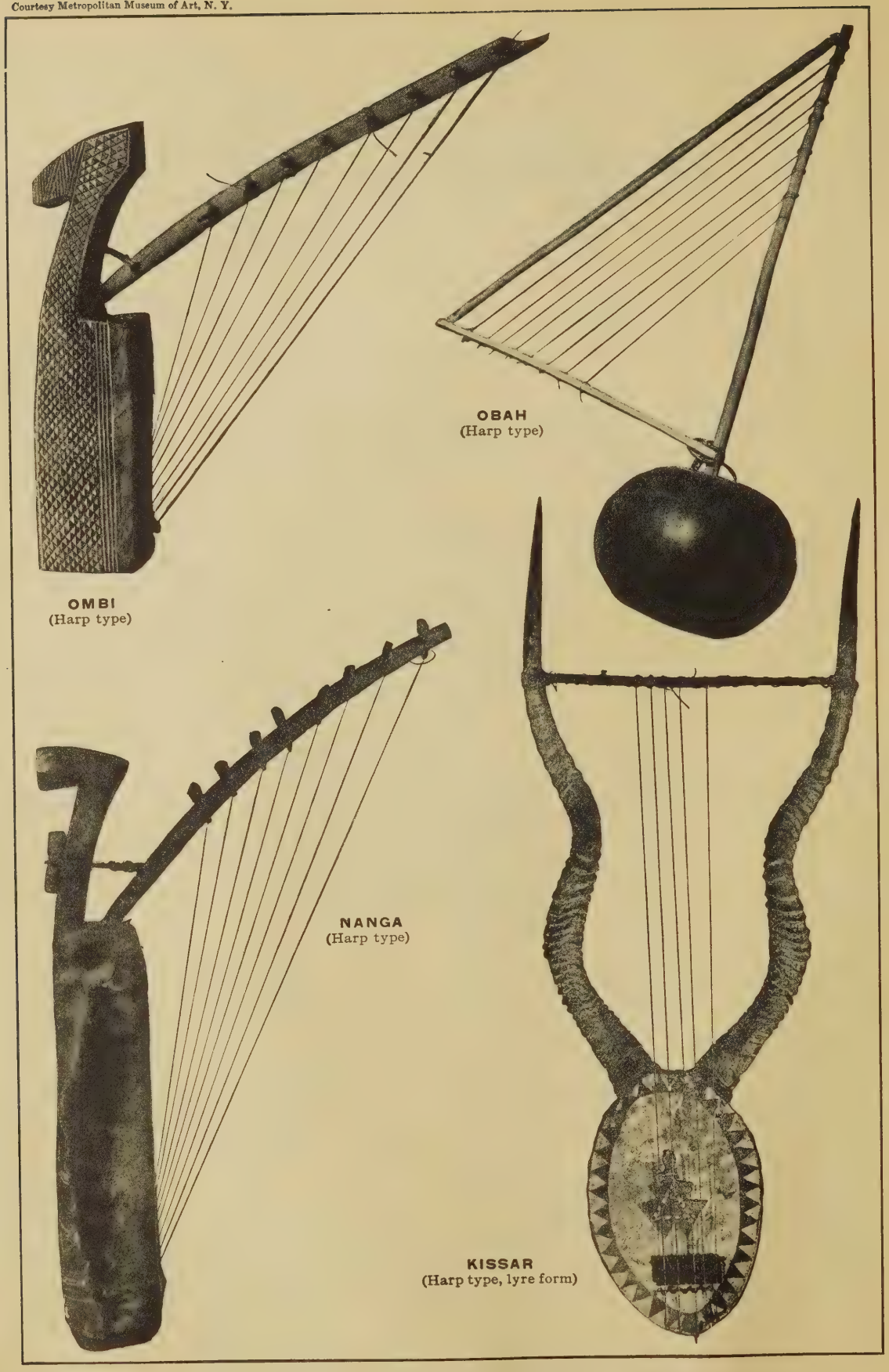


OMERTI

From Zamminer's "Music and Musical Instruments".

of the lowly and poor of the land, who alone kept up its use and kingly memories. Enough of speculation on this supposed inventor of the ravanastron. Whatever its story and age, it is certainly a primitive invention, and as a musical instrument would hardly deserve the attention it gets from the musical historian but for that one feature of it, the bow. The bow is first and last, as every violinist knows; yet even that magic wand

Courtesy Metropolitan Museum of Art, N. Y.



STRINGED INSTRUMENTS OF AFRICAN TRIBES

From the Crosby-Brown Collection

in the hand of a Paganini, which opens wondrous worlds of sound, how simple an invention it seems here in its first crude form! What more natural than that the same bow which man learned from the first to employ as a means of subsistence and as a weapon, and from which he derived the design for his first harp, should by accident or reflection have revealed to him the possibility of sounding strings otherwise than by picking with the fingers or a plectrum? This brings us to the interesting question: Have no nations of antiquity, other than the Hindoos, known bowed instruments? It would seem hardly possible.



THE SPIELMAN'S FIDDLE

(1.) Three-stringed instrument of the Thirteenth Century. From Strutt's "English Vestments", in the Royal Public Library, Dresden. (2.) An Accompanist; from a Frauenlob picture of about 1300, in the Art Gallery of the Royal Public Library, Dresden. (3.) After a Thirteenth Century painting by Cimabue, in the Pitti Gallery, Florence. (4.) A Spielman, after the picture of H. Hiltbolt, by Schwangau; among the Minnesingers in the Hagen Art Gallery. (5.) Bas-relief in the choirstalls of the Ely Cathedral; from Carter's "Ancient Sculptures", in the Royal Public Library, Dresden.

CHAPTER IV

THE OLD NATIONS

Reason for Absence of Historical Proof—Assyrian Bas-reliefs—Instruments Sanctioned by Religious Tradition in Egypt—Idiosyncrasies of Some Nations.

CONSIDER other nations—the Egyptians, who built up their marvelous civilization seemingly independent of outside influence; or the Greeks, who to a large extent focused the achievements of older civilizations, and reflected them through the bright mirror of their own national individuality. Does it seem credible that the nations should not have discovered the principle of the friction of the bow on the string, or that it should not have been transmitted to them somehow or other, at some time or other, from a country where it was known?

India, after she had once against her will entered the ring of historical nations, was involved in many wars. The Assyrians already in 1200 B.C., the Persians, the Greeks, had conquered her and enriched themselves with her treasures. She entertained commercial relations with other parts—Phœnicia, Arabia—and was still more sought by them as a kind of earthly paradise and wonderland. Should not also the knowledge of the bow, or a bowed instrument, have found its way across her borders? Surely. Here seems to lie the real reason for the absence of all historical proof of their existence. Did such instruments, when invented by or imported into other countries, find a sympathetic echo in the musical soul of those nations? Were they popular and a success? If we look about among the nations of that ancient world, what do we find?

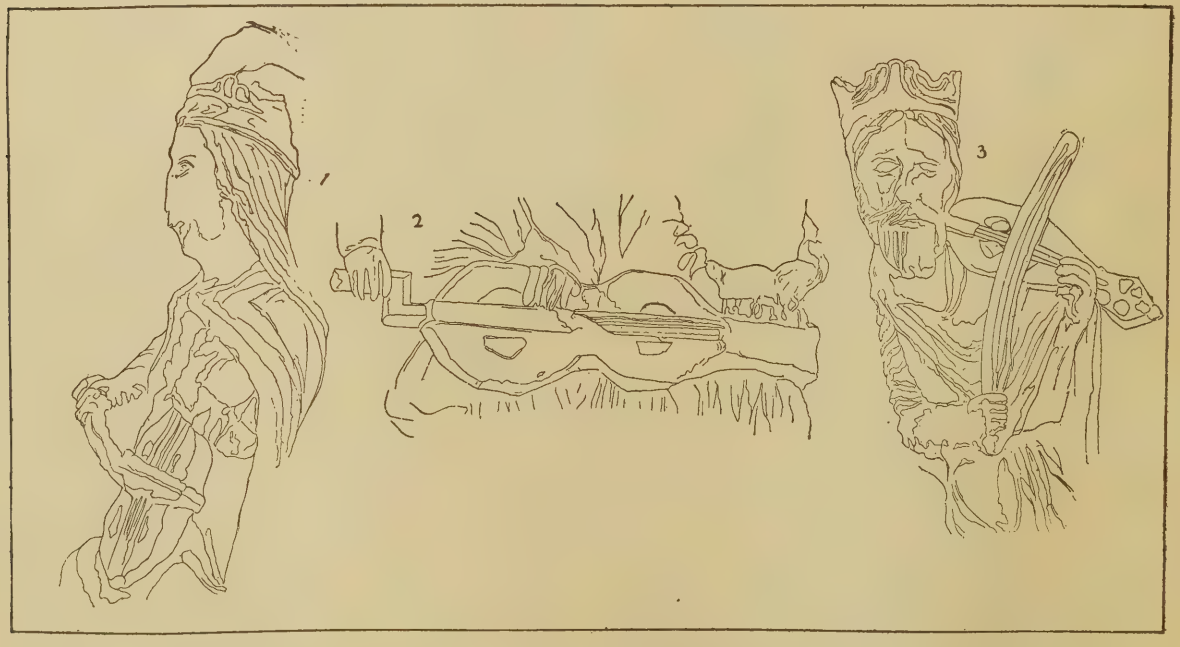
Take the old Assyrians and Chaldeans. From what our scientists tell us about them, they must have been in general a practical, industrious, and ambitious people. And their music? Doubtless music was held in great esteem, but it appears to have been largely in the hands of the upper classes. It was the aristocrats of Babylon some 5000 years ago who with much ceremony and display, and to the rhythm and tune of musical instruments, went to the temples of their national gods to worship. They played for themselves—no hired bands at that time. On Assyrian bas-reliefs, we see men and

women carrying harps, lyres, psalteries. From the cut of their clothes and the embroideries displayed upon them, our learned Assyriologists have drawn these ingenious conclusions as to the social rank of the musicians. Imagine such an Assyrian gentleman making a public spectacle of himself with a sort of ravanastron and bow in his hands, trying to play it while he walked in a solemn procession. The idea is preposterous. As for the populace, if we may draw conclusions from their national characteristics, they would have preferred the shrill tones of a clarionet or flute, of a drum, a tambourine, or some twanged instruments, to the thin, plaintive and unexciting sounds of a bowed instrument.

In Egypt music lay mostly in the hands of women of the upper classes. This fact almost speaks for itself, considering what even in our own days old Spohr thought of women playing the violin. There was no room in Egyptian parlors for a ravanastron or omerti. A harp or a lyre was a different thing. Not only was its use sanctioned by religious tradition from time immemorial, but the way of handling it was natural, graceful, inviting to the Egyptian maiden. It could be played in walking, standing, or lounging, and pretty hands and rings and rounded arms could be displayed —and when did woman ever despise such means of attraction? Also less skill was required, and Egyptian maidens objected to work. Above all, the bright, tinkling tones of their twanged instruments suited admirably the ears and musical tastes of these bright, light-hearted Southerners, just as they still do in most Oriental countries.

It is the idiosyncrasies of a people, nurtured by custom and tradition, which give direction to its musical activities. How much had religious sanction to do with the employment of musical instruments in those ancient days? Music and religion were inseparable. We find the proof of that in the records of all ancient nations. Every instrument which was not conformable, assimilable to the cult, not sanctioned by tradition, had to be rejected, cast out sooner or later. What place could a primitive bowed instrument have found in the Egyptian or Assyrian temples, in the divine, symbolic services of the Hebrews or the Greek Hellenic and Corinthian plays?

If bowed instruments were then altogether heterogeneous to the idiosyncrasies of some nations, and not infused into their national, social, and religious life, but held in contempt or aversion, can we expect that their sculptors and artists should have wished to perpetuate their memory and use in works of art? The answer is obvious. Turning to India with this idea before us, it may become clear why bowed instruments should have found here an abiding home at least, if not an exalted position like the vina.



SCULPTURES FROM THE ABBEY ST. GEORGE OF BOCHERVILLE IN ROUEN; DATING FROM ABOUT 1010 A.D.



CHAPTER V

A WANDERING

The Tone of the Ravanastron—Hindoo's Love for It—Indebted to Persians and Arabs—Music with the Sword—Improvements and Spreading of Music—Tradition Spinning Her Eternal Threads.

In India it seems music was never confined to one class or caste in particular. It permeated the whole social body: from the priests, who claimed to have received it from the gods, down to the miserable, half-naked outcast of society. To this condition, which must have been conducive to the spreading of the divine art in every conceivable form, add a highly sensitive and naturally poetic disposition, people inclined to immaterialize or spiritualize life, with a profound reverence for the old and the traditional, and you have the necessary elements for the existence of the ravanastron and its like in earliest times. It was, as it is yet, the instrument of the dreamer, the mystic, the poet, the wandering hermit, and the Buddhist monk; even of the dejected beggar, who to its soft, unpretentious tones, could pour out his supplications and prayers.

The tone of this ravanastron is by no means so bad as the outward appearance of the instrument would lead one to suppose. It is soft, thin, a little muffled—as if muted—ethereal; suggestive, if you will, of thought rather than emotion—purified emotion, such as the pious Hindoo might feel when he sees the sun rise over the sacred waters of the Ganges. It is not a tone which with voluptuous ring arrests thought in its flight to Nirvana, holding it back to this lovely, wicked earth. Rather it is a tone which gives it wings to get away.

You cannot play Paganini's "Witches' Dance" on it, or even "Home, Sweet Home"; but you can sing within your soul to its accompaniment, and your lips can mutter prayers while you draw the artless bow over its two or three low-tuned strings. Therefore your Hindoo beggar and philosopher loves it, and will love it, in spite of your Cremonas which have found their way out to him and vainly challenge comparison. He will love his ravanastron, his sarinda, his omerti when our own admired violin may be forgotten.

Although to India may justly belong the distinction of having given birth to bowed instruments, and to have sheltered and cherished them in their prehistoric childhood when other greater nations closed their doors against them, or despised and suppressed them, we are hardly so much indebted to her for their manifold improvements and their ultimate appearance in Western Europe as to two other ancient nations: the Persians and the Arabs. The Persians, it seems, were a brother race of the old Aryans or Hindoos, both living amicably together west of the Indus, until they separated for some reason or other, probably over-population. The Hindoos went east and south; the Persians went west or stayed where they were and became in all probability the ancestors of most of the present European nations. The Persians, related to the Hindoos by blood and language, features and white skin, subsequently conquered and oppressed their old allies.

These Persians, then, must have loved music with a fondness similar to that of the Hindoos. But while India was like a shy, beautiful maiden, who liked to hide her beauty and her blushes before strangers and stay at home—and her music with her, Persia was a strong young eagle, a warrior who went abroad and got into fights with other nations, and emerged conqueror as often as he was beaten. He carried music along with the sword, and music benefited in the change and turmoil of the camp. To Persia, therefore, most of the spread of music in ancient times are due, and some little share of this Persian care for music and musical instruments fell doubtless also to bowed instruments.

We cannot tell when our ugly old friends the ravanastrons and sarindas, and their crude companion, the bow, began their wanderings; how after many vicissitudes and much altered they found their weary way along the winding path of time, through Persia to Arabia, until the musical historian sights them through his telescope and pilots them safely farther. But there is little doubt that a certain bowed instrument, the rebab, ultimately migrated from Persia and Arabia into Southwestern Europe on its way to kingship and to glory.

By whatever light we try to view the origin and early history of the violin family, we cannot see clearly. It is like standing on a high mount trying to distinguish objects in the valleys and plains below, over which evening has already rolled the thick white feather coverings of the night. Here and there a glimpse through the fog, a lighted window far away, where Tradition sits spinning her eternal threads—and that is all.

Courtesy Metropolitan Museum of Art, N. Y.



BURMESE SOUNG
(Harp)

MOORISH REBAB
(Viol type)





ALGERIAN REBAB
(Viol type)

BURMESE GONG



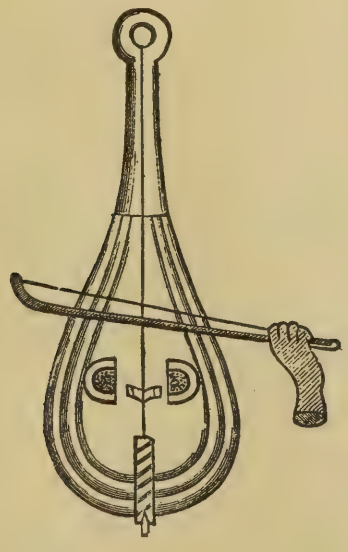
SOME PRIMITIVE MUSICAL INSTRUMENTS
rrom the Crosby-Brown Collection

CHAPTER VI

MUSIC IN GENERAL IN THE FIRST CENTURIES A.D.

The First Fair Flower of the Spirit—Primitive Beginnings—The Early Christians Sang—The Third and Fourth Centuries—The First Singing-school—A Poor Cinderella—Gladiators, Histrions, Jongleurs.

MUSIC had shared in the general quickening of life which followed the beginning of the Christian era. It was, shall we say, the first fair flower of the spirit pushing its way through yet wintry darkness to proclaim to the world the new spring; the *primula veris* blooming by the open grave of a doomed and dying pagan civilization. Kiesewetter, in his *History of European Music,* tells how this new Christian music—so it may be called even in its primitive beginnings—was born unnoticed in huts and out-of-the-way places, in caves and catacombs where early worshipers were assembled. They were but poor and simple folk for



EARLIEST REPRESENTATION OF AN EUROPEAN FIDDLE

the most part, who knew nothing of a Greek music system, enharmonic and chromatic. Their hearts were full of hope and joy; and when a heart is so full that it cannot contain its fullness any longer, it overflows in tears or in melodies—the beginning of all true music.

The early Christians sang. It may be at first only a simple *la la* of the soul, joined to a psalm, a prayer, or an Alleluia, Amen; extemporaneous, without time, and without form and rule; a rising and falling of the voices in unison, to the rhythm of the syllables, as the bird swings on his branch to the rhythm of the breeze. Gradually certain accents, certain turns and cadences were retained, and through frequent repetitions these primitive melodies became fixed in Christian communities, and were handed down to succeeding generations

In the third and fourth centuries, when the spreading of the Christian faith made oral transmission of melodies more and more impossible and the necessity for uniformity in singing more urgent in proportion, some learned and able bishops like Ambrosius (333-397) began to collect and sift the scattered material, and with some knowledge of the ancient Greek systems, to commit it to writing. Still later, Gregory the Great gave to it its final shape in the modes and chants which ever since have been identified with his name and church music generally, and which lie at the root of modern musical art.

The same great Pope also established in Rome the first singing school, where talented boys were instructed by an acknowledged master. From it eventually sprang similar institutions in other Christian lands, with able teachers sent from Rome to propagate under Rome's auspices the only true and perfect art of Christian singing. At the same time, in the seclusion of the newly-founded cloisters, men began to wrestle with the theoretical problems of the new art—to lay the foundations of polyphonic writing, that pearl of great price for which they had vainly searched in the musical legacy of the Greeks.

Thus it fared comparatively well with singing and musical theory, both nurtured by a Church which, although often convulsed with changes, stood firm and ever grew more powerful. But instrumental music—poor Cinderella!—was not so fortunate. The very fact that almost nothing is known about her in the early centuries of the Christian era, and very little in succeeding ones, is proof of her miserable condition as

compared to her two sisters of the art. Did instruments exist? Most certainly; Greek and Roman instruments endured well into the later Middle Ages. The new Christian art was, however, essentially vocal in its nature and import. We may presume that this or that Biblical instrument, like the harp or the psalter, continued an honorable existence, if not in connection with religious ceremonies at least in the better Christian homes, but the majority of instruments, those former companions at pagan feasts and revelries, were likely shunned by the first Christians, along with the instrumentalists, and by the irresistible centrifugal force of prejudicial Church influence, gradually driven to the periphery of social life. Here lived—and indeed they were very much alive—the large community of gladiators, histrions, jongleurs, buffoons, showmen, rope-walkers, dancers, and all such as catered to man's worldly lusts and appetites, and fed on the rough lawlessness of the times. They were a remnant of ancient Roman corporations, swelled by new promiscuous elements: a motley, homeless, wretched crowd of semi-vagabonds, who had preserved their identity through centuries of barbarian invasions and devastations, and carried it from their former haunts of the devil, Rome, into the Roman provinces and among barbarian tribes. First in Gaul and Spain, they gradually spread north and east and west, beyond the Danube and the Rhine. Many a little band may have reached the British Isles on Norman vessels long before King Alfred went as minstrel to the Danes. Cursed by the Church, despised and loathed and feared—yet the not unwelcome guests at many a pagan and Christian court or camp, with the great and small, with good and bad—they roamed about the land in large and in small bands, with women, children, dogs, and carts, in search of a hard-earned livelihood or one not so hard-earned. There was nothing in the way of cheap amusement that these Barnums of the road had not among their stock-in-trade, from a punch-and-judy show, a monkey, trained dogs, bears and pigs, to a pretty woman from the East who knew how to paint her face and roll her eyes and throw her limbs about to the wild rhythm of a Roman bacchanal. To attract attention, to amuse at any price was the first consideration; music, such as it was, was only an accessory. In this worst of company we shall next meet the ancestor of our violin.



EARLY REPRESENTATIONS OF THE REBEC, OR GEIGE WITHOUT FRETS

(1.) Fourteenth Century bronze plate from a tombstone at Lubeck. (2.) "The Heavenward Journey of Christ", Jacopo Pacchiarotto, end of the Fifteenth Century, in the Church of Carm in Sienna. Copper-plate by Giuseppe Rossi, in the Royal Copper-plate Cabinet at Dresden. (3.) From a Fourteenth Century sculpture in the dome of the Cologne Cathedral. (4.) "The Old Musician", by Lucas of Leyden; in the Royal Copper-plate Cabinet in Dresden. (5.) Console sculptures from the Fourteenth Century in the Aachen Cathedral. (6.) An Angel, from a Twelfth Century picture by Fra Giovanni da Fiesole.

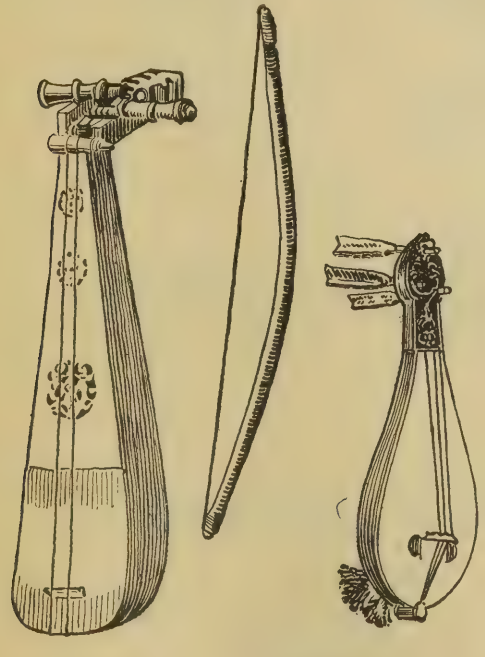
CHAPTER VII

FIRST BOWED INSTRUMENTS IN EUROPE

Arabian and European Rebab—Rebab Enters Spain—Family Likenesses—The Oldest European Representative—The Welsh Crŵth—Claims Discussed.

It is a matter of general history how, in the year 622 A.D., the Arab turned Mohammedan and conqueror of the faith; how he carried his victorious arms from Syria to India; and how presently (711 A.D.) a mighty cloud of dark-skinned fanatics rolled over Egypt into Spain, threatening to bury Western Europe and a young Christianity. The danger was averted by the timely victory of Carl Martell in the Battle of Tours and Poitiers (732 A.D.), and only in Spain did the Moors retain a hold for several centuries more.

We left the rebab and its bow, presumably in the keeping of the Persian and the Arab. After the Mus-



REBAB AND KEMANGEH

From the Catalogue of South Kensington Museum, London.

sulman conquest of Spain, Abderrahman, driven from Persia, founded, in 756, the Caliphate of Cordova in Spain. It is of interest to note that soon after this historical event, bowed instruments appear for the first time in Spain and Southern Europe. From this fact musical historians have drawn the not illogical conclusion that the fiddle-bow, that modest escutcheon of peace, came to us from its Eastern home on the wings of war.



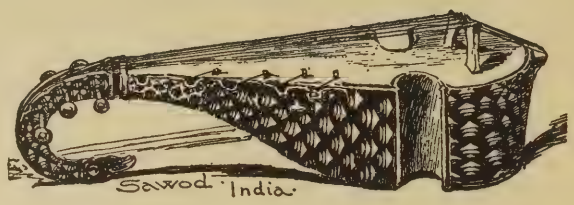
REBAB ESH-SHA'ER

A poet-fiddler in the coffee houses of Cairo. The rebab is used to accompany the recitations, and for an interlude between verses. From the catalogue by Carl Engel of the Collection of Musical Instruments in the South Kensington Museum, in London.

What did the first European rebab resemble? We do not know exactly; but to this day the Arabs use an instrument played with a bow which they call rebab, a name probably derived from the Persian *revahva*—emitting melancholy sounds. It is pear-shaped, has two and sometimes three strings, turned in Fourths, and is often elaborately carved and ornamented with two half-moon shaped sound-holes in the belly. A similar instrument probably served as the pattern for the instrument or instruments which all through the Middle Ages figured in Europe under the names: rubèbe, rabel,



Hindoo Drum.



Sawod. India.



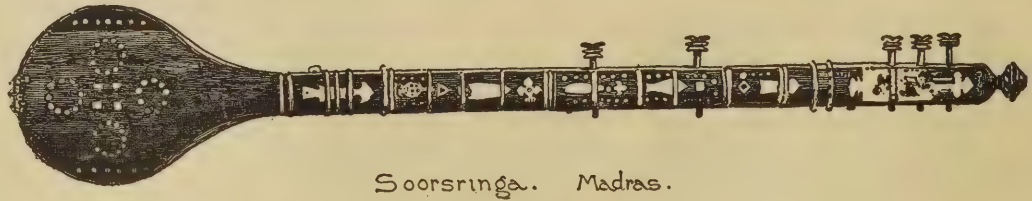
LYRE
(ANTIQUE)
6 Strings.



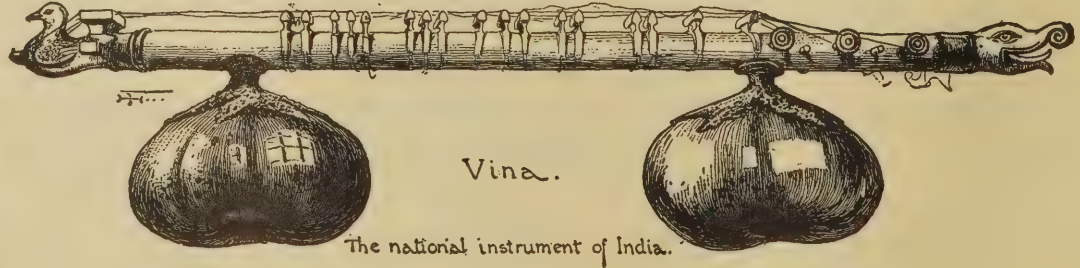
Mokugyo
Drum used in
Buddhist temples



Tophone.. (hand drum)
from Siam.



Soorsringa. Madras.



Vina.

The national instrument of India.

A GROUP OF PRIMITIVE INSTRUMENTS

From Drawings by Harry Fenn

rebec, gigue, in French; robel, robis, arrabis, in Portuguese; rubeba, rebeba, rebecca, in Italian; rebec, rebelani, Geige ohne Bünde (without frets), in German; rubible, rebec, crowd, in English. The latter designation suggested rather forcibly the Welsh crŵth; while *Geige* and *gigue* evidently mean the same instrument, both derived from the French *gigot* (leg of mutton).

The oldest representation of a transplanted rebab was extracted by the Abbot Martin Gerbert from a manuscript dating from the beginning of the ninth century. Comparing it with the Arabian prototype the family likeness, apart from the bow, is unmistakable. Its form resembles somewhat the ancient chelis, a small variety of the lute. Martin Gerbert, in his *De Cantu et Musica,* calls it a "lira," but this is not surprising when it is remembered that a considerable period of time must have elapsed since the presumed first introduction of the rebab. New surroundings, circumstances, other preëxisting forms of instruments, and the desire for greater practicability, for a handier, more graceful form, must needs have wrought changes from the original that eventually led to the final shape in which we mostly find the rebec depicted in succeeding centuries. It is possible that the European cousin-ancestor began with one string, and more were added as circumstances called for them. On representations of rebecs in later centuries we invariably find two, and often three strings. From the first that we have any record of the rubèbe or rebec, and all through the Middle Ages, the bow appears as part and parcel of the instrument, a fact of some significance, as we shall have occasion to observe.



AN ANGLO-SAXON FIDDLER

From the catalogue of the South Kensington Museum in London.

Although this Eastern importation is the one oldest European representative of the violin family of which we possess documentary proof, it is by no means certain that it really and absolutely was the oldest. Not a few historians are inclined to bestow this honor on the Welsh crŵth. This quaint instrument, now fallen into disuse and found only here and there in collections of curios, was still in use among Welsh bards as late as



THREE-STRINGED CRŴTH

Illustration from a Twelfth Century manuscript describing the Abbey St. Martial of Limoges, in the Paris National Library. Reproduced from the Fétis work on "Stradivari".

1776, when it is recorded a certain bard, John Morgan, on the Isle of Anglesey, was able to evoke from it its now forgotten mysteries of sound. Its claim as the oldest bowed instrument in Europe rests chiefly on the interpretation of two lines of an elegiac Latin poem of one Venantius Fortunatus, Bishop of Poitiers, who lived between 560 and 609 A.D., more than a century prior to the alleged introduction of the Arabian rebab. The verse reads:

> Romanusque lyra plaudat, tibi Barbarus harpa,
> Græcus achilliaca, chrotta Brittanna canat.
>
> ("Let the Romans applaud thee with the lyre, the Barbarian with the harp, the Greek with the cithara; let the British crŵth sing.")

The chrotta here referred to is supposed to be the ancestral Welsh crŵth, and the word canat to imply that it was an instrument capable of producing "a singing tone"—in other words, an instrument played with a bow. In opposition stand the opinions of the elder Carl Engel, the late eminent musical antiquarian and scholar, and others, who see in the original Welsh

crŵth not a bowed instrument at all, but simply one closely resembling the small Greek lyre, the strings of which were twanged; and to which, in course of time, when foreigners had acquainted the Welsh players with the fiddle-bow, the latter was applied. The instrument then assumed certain features agreeable to the use of the new contrivance, while on the whole the earlier form was retained.

On the crŵth of the eighteenth century—of which alone we possess illustrations representing the instrument in its last improved stage—are found four strings played with the bow; two others, lying lower beside the bridge, were twanged with the thumb of the left hand.

There is a further quaint allusion to the crwth, dating from the beginning of the tenth century, quoted by Vidal, which points directly to an instrument original with the bards and different from harp and pibroch, though not necessarily one of the bowed kind.

Since, the key is, once for all, lost, whereby to unlock the dark chambers of the prehistoric past of the British Isles and Northern Europe, one can form ideas more or less conjectural only by peeps through the keyhole, as it were.



WALTHER VON DER VOGELWEIDE

From an Eleventh Century prayer book of Arch-deacon St. Leopold of Austria; in the Library of Neuburg Cloister, near Vienna.



A MEDIEVAL ORCHESTRA

From a bas-relief in the Abbey of St. George of Boscherville in Normandy, dating from the Eleventh Century. From the catalog of the South Kensington Museum in London.

CHAPTER VIII

A MEETING

Dark Period of Two Centuries—A New Kind of Bowed Instrument Appears—Possibly a Descendant of the Ravanastron—No Previous Record—Introduced to the Bow.

The rebab and its bow thus brought to Europe, it fell on evil times as regards instrumental music generally. There was nothing left for it but to make its home with the homeless, among the outcasts of society, with the *fahrende Leute,* as they were called in Germany. The clown, the punch-and-judy man, the wandering minstrel and musician—how did it find its way into such company?

An object of curiosity, a novelty like this Eastern emigrant, which perhaps a bronze-faced Moor had first displayed before a chance audience at a street corner in Valladolid or Cordova—it would be surprising if it should not have attracted sooner or later the attention of the wayfaring man who went everywhere. With an eye for business he would take possession of it at once. In its primitive, native form it cannot have required any particular skill or practice. It was just the thing he needed, a capital addition to his amusement *répertoire.* How the Goth and Frank would open their eyes wide at its strange weird tones; how good for training dogs; sustaining the rhythm of the heavy legs of dancing Master Bruin! Henceforth the future of the Eastern guest in Europe was assured—albeit begun at the very bottom of the social ladder. For two whole centuries, from the beginning of the ninth well into the middle of the eleventh century, it must have been identified with the darkest period in the career of the wandering minstrel—if indeed we may so term the poor wretch who for dear life's sake had to be half-a-dozen things in one: fiddler, clown, dancer, singer, actor, and Heaven knows what else.

After the middle and towards the end of the eleventh century, when Western Europe was nearing the great romantic movement associated with the troubadours and minnesingers, we find on monuments and in the annals of the times another kind of bowed instrúment. It is not, like the rebab, pear-shaped with bulging back; it resembles more the form of the guitar. It has a sonorous chest, consisting of a back and top, with sides or ribs connecting them. It has more or less accentuated curvatures or embouchures at the sides. such as are noticeable in the illustration of the crŵth of the eleventh century. Adding to these features the bow, there is no mistaking this new instrument as anything else than a predecessor of the viol. With the rebab it sometimes shares the Oriental shape of the sound-holes—a C or half-moon. This suggests a possible Eastern origin, or at least a sojourn in Oriental countries. When and how it came to Europe, whether before or after the introduction of the rebab, we do not know. Some features point to a relation to the Indian saranguy, a supposed cousin of the omerti and sarinda, and descendant of the ravanastron. It is just possible that two branches of the same family of Indian bowed instruments existed and developed simultaneously, yet apart from each other in the course of ages, until they met in the camp of the wandering minstrel. It is also possible that its history and relation lay in quite another direction: Asiatic, Persian, Hebrew, Arabic—or Greek, if you will—that it was originally a twanged instrument which found its way into Western Europe during the great migration. For all we know, it may have followed in the track of the Huns who invaded Europe in A.D. 375, and for nearly a century occupied quarters in Hungary under King Attila, the Etzel of the Nibelungenlied. We have no illustrated record of it prior to the eleventh century, but this is no proof that it did not exist in Europe long before that

time. The Benedictine monk, Otfried (780-875), mentions the Fidula in his *Liber Evangeliorum* as one of two bowed instruments then in existence.

Perhaps on its wanderings as a twanged nondescript, it met the Greek lyre, and took points from it for the improvement of its form; or exchanged courtesies with the monochord, and secured for itself a bridge and a real finger-board. Then one fine day, somewhere, somehow, it was introduced by the notorious Spielman to the fiddle-bow, and its fate was sealed. This new instrument, as we get sight of it on monuments in Germany, and elsewhere in Continental Europe went under the name of Fiedel or Vedel.

In the famous "Nibelungenlied" is a reference to Volker, the Spielman, called "spanhen videlaer," the fine fiedel or fiddle-player "who wielded a fiddle-bow—broad and long like a sword." It would almost appear as if this fiedel or predecessor of the viol was first known in parts of Middle and Eastern Europe before it became popular in the Southern parts. Although this great national Teutonic poem was composed, or rather compiled in the twelfth century, and is largely a product of fiction, its main contents, wondrously woven of history and myth, had probably been simmering in the minds of the people and been narrated and sung by the bards and minstrels for centuries before. It is known that Charlemagne collected much of the old folk-lore which was scattered among conquered heathen nations. Unfortunately, his bigoted son ordered these treasures to be burned, and it is not impossible that an early version of the "Nibelungenlied," or saga, shared this fate. The striking resemblance of the earliest representations of the fiedel to the gaudock of the Russian peasantry, and to a sort of fiddle called *fidla,* yet in use in parts of Norway and Iceland, lends additional strength to the conjecture that the fiedel made its way from the East and North to the South, while the rebab (rebec, gigue, geige) spread from the South and Southwest to the North, both through the instrumentality of those great cosmopolitan tramps, the *Spielleute.* At all events, beginning with the latter part of the eleventh century, both kinds of bowed instruments—the fiedel or early viol varieties, with sides and embouchures, and the rebec or gigue kind, without either—appear in the company of the wandering musician, who therefore next claims attention.



THE FIDDLE OR GEIGE OF THE TROUBADOURS AND MINNESINGERS

(1.) From a painting by Martin Schongauer (1420-1499), in the Old Picture Gallery, Munich. (2.) "The Coronation of Mary", from a Fifteenth Century painting by Raphael Sanzio, in the Gallery of the Vatican, Rome. (3.) From a Fifteenth Century painting by an anonymous master of the Cologne School, in the Old Picture Gallery, in Munich. (4.) A facsimile study from a Fifteenth Century *Apollo,* "Steps to Parnassus", by Raphael Sanzio; Wicari Collection, Lille.



CHAPTER IX

THE MINSTREL AND MUSICIAN IN THE ROMANTIC AGE

Strong Rule Had Brought Safety—Nightmare of Preceding Centuries—Troubadours, Minnesänger, and Poor Minstrels—Playing Before the Castle—A Keen Distinction—The Meister Song Is Born and Reared—The Fiddler Draws Into the Towns—Associations Formed.

TIMES had improved. Aside from the general missionary work of the Church, the successive reigns of Charlemagne, the Carlovingians (843-911), and Salic kings (919-1024) had left their marks on the political face of continental Europe. Strong rule had brought greater safety to the ruled; safety had brought stability, and stability order; and with order came those gentler forces or influences, better manners and better tastes, slowly transforming the minds of the people. Instrumental music, such as it was apart from the Church, surely profited in a modest way. It is probable that the better class of wandering musicians had already begun to separate from the lower and rougher element of the wayfaring people with which hitherto they had been associated. In a former age of violence, insecurity, and barbaric taste, it would have jeopardized their existence to be cast adrift from their viler companions on the road. Now, in some cases at least, they could afford to strike out for themselves.

Instrumentalists of all kinds, and fiddlers in particular, must have become quite numerous about the eleventh century, for soon after we find in Germany the designation of fidaeler (fiddler) and piper applied to wandering instrumentalists, minstrels, and musician tramps generally, and not infrequently also to the whole community of the Spielleute collectively.

That great wave of religious and chivalrous enthusiasm which at the end of the eleventh century swept over Southwestern Europe, and on its crest bore the Crusader to the Holy Sepulcher, irresistibly touched high and low, beggar and king; it even beat against the wandering minstrel's tent. A Christian world had come of age, and troubadour and knight joined hands to celebrate the day with poetry and song and splendid tournaments. Our minstrel shook the nightmare of centuries from him, tuned his fiddle and drew near. Poetry and music had become the fashion, one might say; the pastime, the pleasure of the great; yes, more—it was a precious jewel in their diadem of knightly virtues. Richard the Lion-heart, Charles of Anjou, Thibaut de Navarre, and in Germany, the Hohenstaufen Emperor Frederick II, esteemed it an honor to be reckoned kings of song. Naturally the little people of the craft benefited from this change of things. The golden age of troubadour and knight was also the poor minstrel's harvest time.

We see them presently tramping through the land, mostly in little bands, as fiddlers, pipers, trumpeters, and tambours, halting wherever their services are in demand, the best of them seeking the protection and employment of the great who need them. We see the fiddler with his fiddle swung across his back, in striking apparel, silk and velvet if he can afford it, with peacock or rooster feather in his cap, short frock, and tightly fitting breeches. Not a tournament or pageant anywhere that our fiddling, piping friends do not attend in numbers varying with the occasion; no wedding, big or small, but they are there to promote festivity and mirth. Not infrequently they go away richly rewarded, next to halt on a village common, where young and old gather around them for a dance. They pass a castle on the way, and a kind and open-handed knight grants permission to perform in the court with its mossy well and shady bass-wood tree. Perhaps at a safe distance the sweet-faced children of the knight, half curious and half anxious, watch, open-mouthed, the queer antics of the fiddle-bow. My fair lady from the windows of her bower smiles upon the picturesque scene, and then gives orders to feed the poor fellows well. Or if not too many they are admitted into the immediate presence of the master to entertain him while he sits at meals. Sometimes a noble knight kept in his pay a little band to follow him on marches and to tournaments. We learn from Ulrich von Lichtenstein's *Frauendienst* that, in 1227, this noble had in his suite: two trombone players, two fiddlers and one flutist, on horseback, to charm away with their gay music the fatigues of the journey.

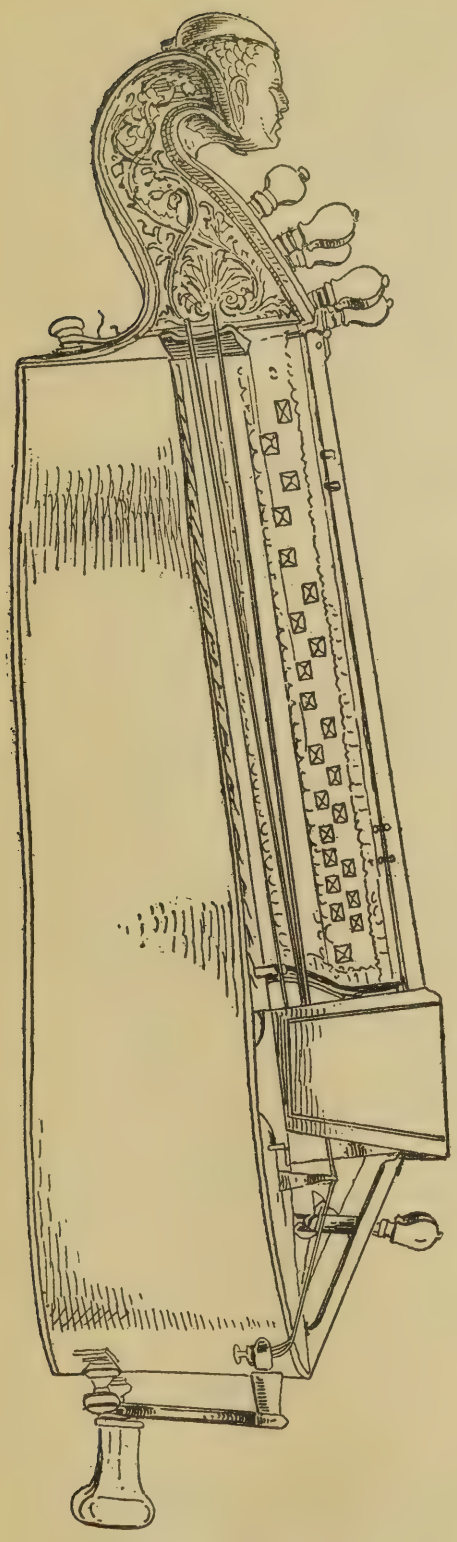
By the world in general these wandering minstrels, or musicians, were still held in low esteem. Only one step separated them from the wayside tramp and miscreant. The old law-books of Germany, the *Sachsen-*



BY PERMISSION OF BRAUN, CLEMENT & CO., NEW YORK.

MUSIC THROUGH THE AGES.

CEILING DECORATION OF THE HÔTEL DE VILLE, PARIS.
PAINTED BY H. GERVEX.



RADLEYER OR HURDY-GURDY

From the Catalog of the South Kensington Museum, London.

spiegel, declared them as *ehr und rechtlos* (without honor and right); their children were considered illegitimate; they were not allowed to take up a trade. When they died the holy Sacraments were as often as not refused them by the Church. Whatever property they left was confiscated by the magistrate. Yet the charm of an apparently free and independent life, in days when the spirit of adventure ran high among all classes, attracted many elements which otherwise would have kept aloof. Nor were they all poor and of low descent. That singular, grotesque medieval product, the wayfaring scholar, had long been partial to the company of the minstrel.

Now and then a friar got tired of the seclusion, and perhaps the high living of his cloister, joined the



PERFORMER ON THE MARINE TRUMPET

"forces" and shared their meager fare, or went about by himself making a livelihood as best he could with the scant musical abilities he happened to possess. Sometimes a real nobleman, from love of art and adventure, or through straitened circumstances, shattered hopes, or disappointed love, chose the life of a wandering minstrel. These formed the class known as the troubadours and minnesingers.

A keen distinction was made between these and the common wandering singer and musician. The troubadour, who flourished principally in sunny Provençe or in France and Flanders generally, was always of noble birth; not seldom he was a knight, who knew as well how to handle the sword in tournament and battle as to make verses in honor of the fair ladies in the land. He was the honored guest at kings' and princes' courts. To him my lady threw the rose from her bosom. He only invented the chanson—the poetry and melody; he did not sing himself, but left that to his minstrel or jongleur. When the latter also supplied the music to the poetry of his noble lord, as it often happened, the minstrel was called *trouveur bastard.*

Sometimes a troubadour had a number of musicians, vocal and instrumental, in his service; men whom he had possibly picked out for their superior abilities and

gentlemanly manner from among the common lot of wandering musicians. The social position of these jongleurs and *trouveurs bastard* of low birth was then, if not exactly a high one, at least far superior to that of their brothers on the road. Above all, it was comparatively secure, without the care for daily bread and shelter which were inseparable from a life on the road. This undeniable advantage accorded to the few compared to the great majority, led probably to the founding, in 1330, of the first privileged limited company of musicians, *La Confrèrie des Ménétriers,* in Paris, a step



REINMER THE MINNESINGER

Who accompanied the Duke Frederick to the Second Crusade. He died in Vienna about 1215 A.D.

that not only called forth similar organizations in other countries, but foreshadowed a great change which was soon to come over the life of the medieval fiddler and piper.

More democratic ideas prevailed in Germany among the minnesingers of a century later, when the second Crusade and the splendor of the Hohenstaufen emperors had drawn the high flood of romance and chivalry from France into a new and wider bed. Some of the minnesingers, it is true, employed also musicians to help them in the interpretation of their poetic creations, but on the whole they did not think it beneath them to sing and play themselves, and they had no need of fiddlers and pipers. Moreover, high birth was not an absolute, essential qualification for the minnesinger, for we find among them some illustrious names of low descent.

The swan-song of the minnesinger had scarcely died away, slowly over castles, rivers, hills and dales, when there came a rude awakening from the pleasant dream of romance, love, and chivalry. We next find Germany in the throes of a reign of terror: a kingless time —the interregnum, as it is called. Again her people draw behind the walls of strong cities, where they feel knights and highwaymen who infest the roads and riversides. In consequence of this centralization of life in the cities, these grow in size, power, wealth, and influence. All manner of trade and handicraft is stimumore secure against the unlawful inroads of degenerate lated. Poetry and art begin to sprout among the solid burgers. The Meister song is born and reared. Bakers, shoemakers, tailors, and carpenters form worshipful companies under the strong arm of the magistrate and night-watchman. Our fiddling friends of the road also have drawn closer together for mutual protection, because the laws of the land withheld it from them. They likewise formed associations, with laws and regulations of their own. Musicians from all over the land meet at certain intervals in certain places, and settle difficulties among themselves under a high court of their own. Some continue a roaming, dissolute existence in the showman's camp, and have continued to do so to this day; but the better among them find a precarious life on the insecure roads less and less to their taste, and for the most plausible of reasons seek the towns and settle down. Thus the wandering minstrel and musician became a thing of the past.

The old times had gone never to return, and a century or two later the fiddling tramp *d'autrefois,* now a respectable citizen, his friend Thomas, the comfortable town piper, and his friend Schmidt, master saddler, or baker, or tailor, sit down over a mug of ale, talking of the good old times of their great-grandfathers. Old times are always good!





CHAPTER X

A RETROSPECT

More Than Six Hundred Years—A Despised Drudge—Poor Compensation—A Mummy—A Thing of Life and Beauty—Harmonic Crimes—Demand for Instruments—Father to Ultimate Creation of the Violin—Choral Singing in the Fourteenth and Fifteenth Centuries.

More than six hundred years of history, of human progress, of musical development in European countries lie between us and the men to whose hands was first intrusted the existence of instrumental music. It was a babe then, which might have died from the inclemency of the times, or of starvation by the roadside; but it grew in spite of all, and now fills the world with its glory. Poor minstrel, poor fiddler, piper and tambour who had the care of it! One thinks of the despised earth-worm preparing in Spring the hard, frozen ground in the garden and fields to receive the seed which is to transform the barren land into beds of flowers and shrubs. What else was he but a poor, despised drudge?

Some of the roseate light which romance has shed around the noble troubadour and minnesinger has also fallen on the memory of their humble brother, much as a ray of the sun falls charitably on the tombstone under which some long-forgotten hero sleeps. Yet, what poor compensation, even in memoriam, for the neglect, the contempt, the hardships, the persecutions he had to suffer; and what still poorer compensation for his inestimable service to our glorious art. He did it unconsciously, no doubt. He was no hero, no martyr—who lives and dies for a great cause, as geniuses and other men have done before and after him. He never pretended to be more than he was, and he was more often than not an incorrigible tramp and a nuisance, particularly to beadles and ministers of the law. Yet it must have required no small degree of devotion, or dog-like faithfulness to his calling, to remain a hunted-down, ill-paid, ill-treated musician, when it would have been easier and more lucrative perhaps to become something worse—a knave.

As to his service to music there cannot be two opinions. How would music have fared if its progress had been left entirely in the hands of those learned men who labored behind gloomy cloister walls in the tracks of Hucbald and Guido of Arezzo? Perhaps it would have come down to us like Chinese music, dried up, a mummy instead of a thing of life and beauty. For—

"Grau ist alle Theorie,
Grün ist des Lebens junger Baum."

—Goethe's *Faust.*

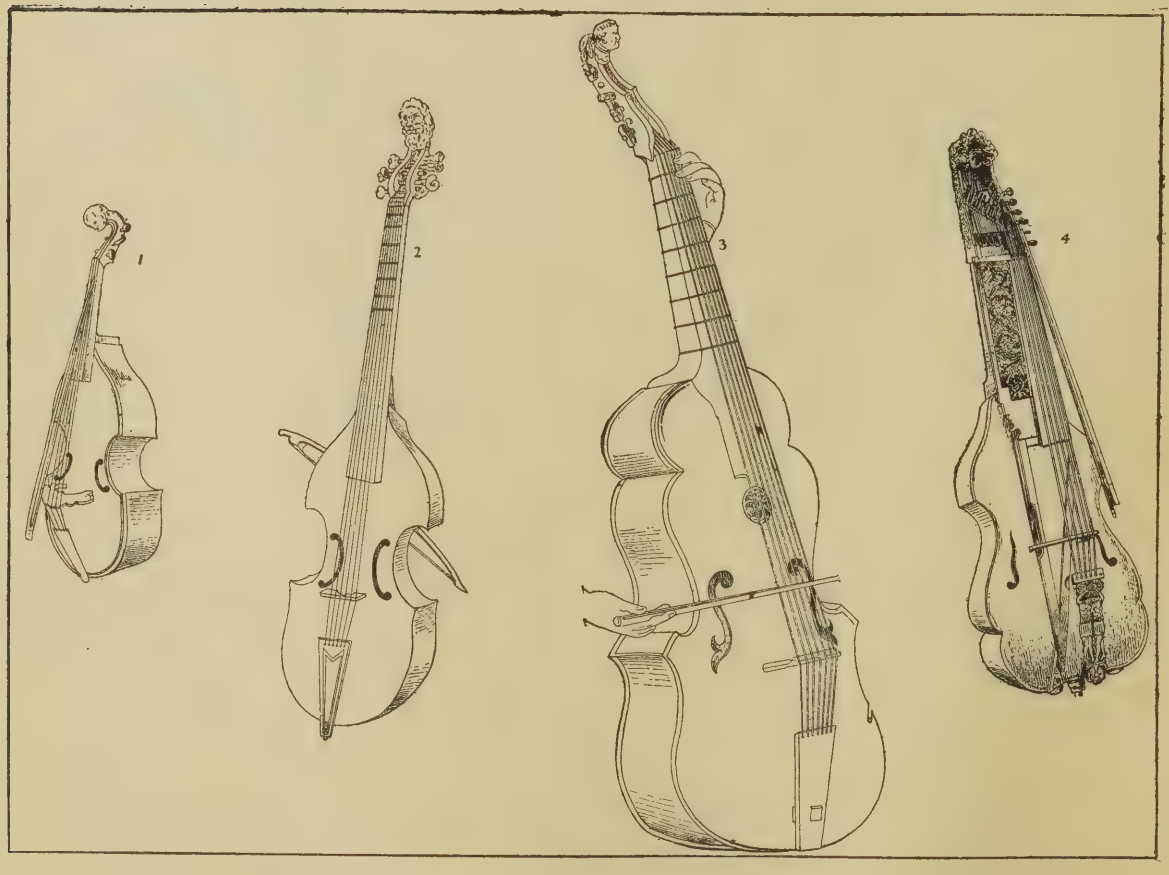
If the soul of music is the folk-song, if out of it sprang in course of time that wealth of melody without which it is impossible to imagine our modern musical art and its greatest exponents—then those poor, dejected fellows before all others are to be thanked. It was their lot to invent and spread about those treasures which sprang up like lovely flowers from untilled ground, planted, seemingly, by the hand of God, without beginning—sprung from the golden heart of the people. They picked them up and carried them hither and thither, sang and played them, and gave them back again, only made dearer by their wanderings. It was the wayfaring musician again who made absolute music a thing to be loved and desired by the lowly and the high, who made it truly cosmopolitan—as he himself was.

The wonders of polyphony even today appeal only to the few chosen ones. What would have been the fate of music in those illiterate times if its popularity had depended on the unsingable, unplayable, and indigestible harmonic essays of the declared, uncompromising theorists? It would have been almost as hopeless as to convince children of the beauty of literature by means of spelling lessons in Greek or Latin. In his own self-created, unapproachable sphere of theoretical discoveries, did the plodding scholar, who looked down contemptuously on the incorrigible musician-tramp, never deign to take a hint from him? Long before the scholar had made up his mind to the use of Thirds and Sixths, the stupid, uneducated fiddler would have bombarded his ears with these forbidden intervals, had he honored with his presence fairs and public places of amusement where our fiddler reigned supreme. Did contempt for

the perpetrator of these harmonic crimes always act like cotton-wool in the ears of the scholar, shutting out sensibility of the crime—and its beauty?

It was the minstrel musician who created the demand for instruments, and for improvement in them. The fiddler of the eleventh and twelfth centuries was directly the father to the ultimate creation of the violin. In the development of the clavier and organ, the favorite instruments of the learned musician, he had no share, and in singing the praises of the medieval instrumentalist—the fiddler and piper—let us not overlook the noble stock from which sprang Dunstable, Dufay, Josquin, Orlando di Lasso, and the whole galaxy of later musical giants. The scholar, after he had mastered the art of polyphony, learned to infuse into formerly dead creations the spark of life, of melody, of feeling, and in turn inspired the lowly instrumentalist with loftier art-conceptions, stimulated his industry, his technical efforts, and widened his sphere of usefulness.

Polyphonic choral singing in the fourteenth and fifteenth centuries was, as we shall see, largely responsible for the various improved forms of the viol. The predecessors of Palestrina, Bach, and Beethoven paved the way also for Corelli and Tartini.



OLD CONTRABASS FORMS—THE VIOLONE

(1.) From a Sixteenth Century Painting by Gerhard Dooro, in the Dresden Art Gallery. (2.) Cornhert's portrait by Hugo Goltzius. From a Sixteenth Century copper-plate in the Royal Art Gallery at Dresden. (3.) Copper-plate by Domenico Zampieri; from the collection of Seventeenth Century copper-plates in Dresden Art Gallery. (4.) Viola da Bourdone. Inherited by Joachim Tielke, Hamburg, in 1686. From the collection of the Friends of Music, Vienna.

CHAPTER XI

COMPETITORS

The Primitive Rebec—An Unmistakable Ancestor of the Viol—The Constant Faithful Companion—Jean Charmillon, King of Ribouds—Fellow-traveler and Competitor—Fra Angelico's Sweet-faced Angel—Tone of the Rebec—Changes of the Fiedel—Bowed by Preference.

We now leave the fiddler of the early Middle Ages, and will consider the progress which bow-instruments made under the auspices of the times. We find the primitive rebec or gigue in the Southwest of Europe from the beginning of the ninth century, and about two centuries later an unmistakable ancestor of the viol—the fiedel. Of these two the first underwent few changes. With true Eastern imperturbability it lived through the vicissitudes of the fleeting centuries as the constant, faithful companion of its first friend, the minstrel. After it had come to the height of its popularity in the hands of Jean Charmillon, whom Philip the Fair of France (1235) created king of ribouds on account of his cleverness on the rebec, its star slowly declined again, and it ended a long and eventful career in rather straitened circumstances. Some say it appeared in France as the companion of the commonest street fiddler as late as the end of the eighteenth century. It gave up its life—like the worm for the chrysalis—for the sake of the violin, as did also its lifelong cousin and fellow-traveler and competitor, the viol. Its form has been immortalized in many pictures, the finest perhaps that of Fra Angelico in the gallery *degli Uffizi* at Florence. Who has not admired that sweet-faced angel holding with the most perfect grace her rebecca? Of a truth, it died so—in the arms of an angel. Though its voice has been silenced, its memory will be kept green as long as admiring eyes fall on that lovely guardian of its form.

Through the courtesy of Signor G. Branzoli, librarian of St. Cecilia in Rome, I had opportunity to play on a rebec. It looked old and crude enough to pass for a contemporary of Colin Musset, though it may only have been a later-date copy constructed after an original design. If I remember rightly, it was worked—body, neck, scroll, and all—from one hollowed-out piece of hard wood, presumably cherry, the finger-board glued to the neck so as to leave a little aperture through which one could perceive that the neck was hollow. In addition to this strange third sound-hole, there were two rather large and crudely cut *f* holes in the belly. Three strings, a low bridge, and a crude attempt at a scroll completed the instrument. The tone was agreeable and sufficiently loud to admit of the belief that Jean Charmillon, king of ribouds, as far as his instrument went, was not so very badly off after all. Branzoli also speaks of the tone of the primitive rebec as having been sweet and *insinuante* and resembling the human voice. This is in striking contrast to an opinion quoted by Vidal from French source, but it is safe to take a middle course, with due allowance for prejudice against an instrument which already had been relegated to the lowest rank.



THIRTEENTH CENTURY VIELLE

If the tone of the rebec had really been so disagreeable, so "sec et criant" in comparison with the viol of the times, Fra Angelico (1387-1455) would hardly have associated his angel, the exponent of heavenly music, with an instrument proverbially objectionable.

There seem to have been rebecs of various sizes and varying in pitch. According to Fétis, Jerome of Moravia, a monk living in the thirteenth century, speaks of the rebec as a grave-toned instrument, tuned to C

and G, the same as the two lower strings of the viola of today.

Considering the general form of the gigue, the low pitch can hardly have yielded a satisfactory tone, and it is not surprising that the place of the bass in a quaret



REBEC
From a Twelfth Century painting, by Fra Giovanni de Fiesole

of rebecs was usually filled by an instrument called the marine trumpet.

More varied were the changes which the viol, or rather the fiedel, as its oldest predecessor, had to suffer before it reached its final perfection in the form of the violin. We know very little of its whereabouts until the beginning or middle of the thirteenth century, when it must have been in considerable vogue in Southern Europe. According to Branzoli, there is in the archives of Bologna a decree of the year 1261 forbidding, under penalty of a fine of one hundred soldi, the playing of the viol by night in the streets of the city. A similar law existed in England several centuries later.

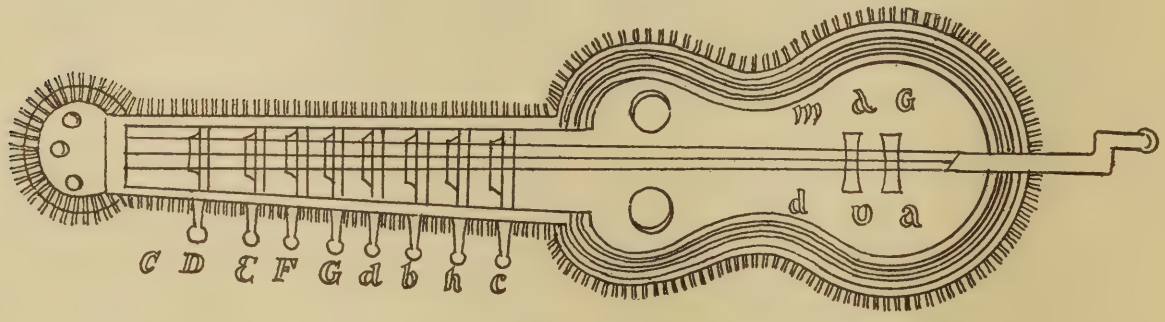
From the thirteenth century we find the viol mentioned in many poetical productions, particularly of Provence; also many illustrations representing the instrument in various modifications. Sometimes it is shown employed like the Spanish guitar, sometimes played with a bow, and lastly by means of a wheel inside the sounding-box and consisting of resined horsehair. In the latter form it went in France under the name of vièlle (evidently a modification of the word viole); in Germany, as Bettler leyer; in England, as hurdy-gurdy.

Generally speaking, from the more frequent representations of the gigue or rebec in the hands of the minstrels and wandering fiddlers of the eleventh to thirteenth centuries, one might infer that as a bowed



PLAYER OF THE FOURTEENTH CENTURY

instrument the early viol did not appeal to them as strongly as the smaller, more easily handled gigue. In succeeding centuries this changed, and the viol in its almost countless varieties and modifications, in size, pitch, and number of strings, became *the* bowed instrument in preference to any other.



ORGANISTRUM
A large kind of hurdy-gurdy, which was played by two persons; in use as early as the Tenth Century.



CHAPTER XII

THE INSTRUMENT OF RESPECTABILITY

Clever Cabinet-makers Spurred to Extra Effort—Improvement of the Viol Form—Stimulus Through the Genius of Dufay, Dunstable, and others—Instrumentalists Now Employed in the Churches—Further Stimulus—Construction of Different-sized Viols—Corner Blocks Inserted—Favorite Designs Popular in Different Countries.

By the fourteenth and fifteenth centuries the minstrel and fiddler of the tenth and thirteenth centuries had abandoned his wayfaring methods and life. With some exceptions, he had settled down in the towns and cities and become a respectable, law-abiding citizen. Doubtless that was a step in the right direction, though it may have cost him many a pang when the birds in Spring called to him, or when he saw the clouds sailing yonder high above the church steeple on paths of azure-blue like big white ships, bidding him follow into the wide world which once had been his. Instead he had to stay in the low, evil-smelling *giebel-stübchen,* or garret, with his wife and children—and be respectable. Yet in winter he appreciated the warmth of the fireside and the *groschen,* or small shekels, that came in regularly. Not, as once, at the point of the fiddle-bow, or sometimes



VIOLS

Picture in a book published in Nuremberg in 1518. From "The Schempart Book", a catalogue of the German museums.

worse—not at all. Then he had to starve and sleep under a haystack, and be hunted down the next morning by the peasant's maledictions and dog. Now, because the time hung heavy on him, he practiced more diligently, and he had a clearer head for work—the old night-watchman took care of that. His technic in consequence improved, and as it improves, the desire for better instruments makes itself felt. This spurs the clever cabinetmaker to extra efforts, which efforts were directed towards the improvement of the viol form, as



SIXTEENTH CENTURY ALTDORFER COPPER-PLATE

the gigue did not offer the same scope. Thus in time the viol, together with the lute, became the instruments of respectability.

Towards the end of the fourteenth century polyphonic writing and choral singing received a great stimulus through the musical genius of Dufay and Dunstable and the early Netherland contrapuntists.

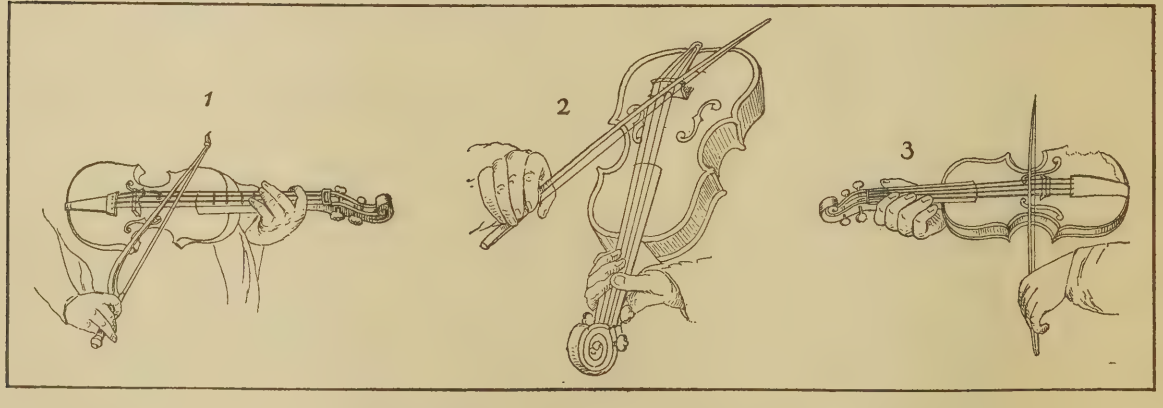
This again reacted naturally on the instrumental music and the instrumentalists of the day. Thus far the latter had had no part in art-music. Until then a great many of them probably did not know one note from another, though they may have played the fiddle so as to make a maiden's heart flutter and bring life into the stiff legs of a septuagenarian. Now they were not only employed by the city fathers to furnish instrumental music on festive occasions, pageants, corporation banquets, funeral and wedding processions, dances, and the like, but they were drawn into the music-making at the churches. Next, if they had not done so before, they learned the notes, to double the voice parts in

choral singing. This practice gave birth to the construction of different-sized viols: the larger ones naturally corresponding to and supporting the bass; the middle-sized ones the tenor, and so forth. An independent orchestral or instrumental accompaniment did not as yet exist. In this way, to satisfy a want, whole groups of the same species of instruments were called into existence. There were bass viols, tenor and treble viols, and so on, with varying numbers of strings. Moreover, the construction of the large-sized instruments led to the introduction of corner blocks, which mark another important advance step in instrument-making. They permitted an increase of tension on the resonant box to a degree that was formerly impossible, and thereby stimulating the free transmission of the vibrations of the strings.

These several groups of instruments continued in use until well into the sixteenth century, all going under the name of viol, and specified in the works of Agricola and Michael Prætorius. In addition, there were others of special design which in this or that country enjoyed popularity for a time at least. In Italy it was the "viola di spalla," which in Raphael's picture, "Apollo in Parnassus," we see depicted in the hands of Apollo. The great painter, it is said, took for his model of the Greek god the then celebrated viol-player, Sansecondo. Further, there existed the "viola bastarde," a viol with six strings of the bass-viol kind, a little larger or broader than the viola da gamba, and held, like the latter, between the knees; also, the "viola di lira," a little smaller than the 'cello; the "viola di bordone," a formidable-looking affair with six strings, underneath which were twenty-two metal strings which vibrated only by sympathetic action; and last, the "viola d'amour," which is yet occasionally heard in concerts.

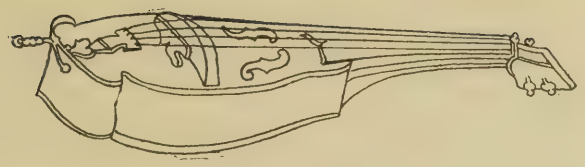
Fancy a large viola of seven strings, some of plain gut and some partly covered with silver wire, tuned to the consecutive degrees of the D major Triad, beginning a Fourth lower than the open G of the violin. These seven strings are strung over a bridge, while another set of seven thin metal strings tuned in unison with the above, lie in the hollow between the feet of the bridge and vibrate in sympathy when the bow is drawn across the top strings. The tone of the viol d'amour is rich, mellow, and sympathetic, although somewhat nasal in common with all the old violas. This principle of the sympathetic vibration of strings tuned in unison is of ancient origin, and was employed by the Hindoos and Persians on several of their bowed instruments.

It is interesting to observe that Prætorius has ascribed the invention of the viol d'amour to the English. At all events the English must have been particularly enamored of the viol types, for England was the last country which yielded its viols to the irresistible charms of the instruments of the violin family. Until well into the middle of the eighteenth century viols were yet in use, and the viola da gamba or bass viol was the last to make room for the violoncello. Only the double-bass has been left to this day to tell in its own inimitable way of the past glories of its kind.



SEVENTEENTH CENTURY VIOLIN FORMS

(1.) From a copper plate of Orpheus, by Hugo Goltdius. (2.-3.) Copper-plates by Adrian Ostade, in the copper-plate collection of the Royal Art Gallery of Dresden.



AN ORGANISTUN

An organistrum. From the Praetorious book on "Music and Musical Instruments".

CHAPTER XIII

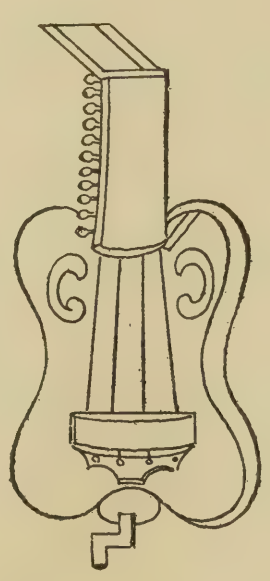
SOME DATA FOR ANTIQUARIANS

Remarks on the Name "Fiedel" as Applied to the Early Ancestor of the Viol Species—Bowed Instruments in the Works of Martin Agricola, Gerle, Prætorius and Ganassi del Fontego—Tuning of the Rebecca or Gigue.

CLEARLY defined as were the two principal species of bowed instruments of the violin family in medieval times, the names applied at different times to various types of either species by writers who incidentally mention them are very misleading. It is indeed difficult to find one's way through the maze of seemingly synonymous expressions. Thus we find the designations fiedel, fidula, vedel, fiddle, viedel, crowd, geige, gigue, and even lira, rotta and rote denoting sometimes an instrument of the rebec, sometimes of the fiedel or early viol type. In many cases centuries lie between the actual existence of an instrument and the time when this or that writer applies its name to another and sometimes dissimilar instrument. The first real musical authors, Virdung, Judenkünig, Gerle, and Agricola, did not make their appearance until the beginning of the sixteenth century.

Ingenious deductions have been drawn by historians from the significant resemblance of the word fiedel with the Latin fides, fidula (?), fidicula and the Provençal fideille, with the intent to demonstrate the descent of the violin from the lyre and the monochord, both Greek-Roman instruments. A writer in Grove's dictionary remarks, for instance: "Given the lyre and the monochord, the violin was bound to be the result." Of course both these instruments may have helped to shape the form of the fiedel, and no one can reasonably deny the relation, but it proves nothing beyond that. None of these writers seem to make enough of the real bone of contention, the vital thing on which hangs the very existence of the fiddle: the bow. Given the lyre and monochord, whence came the bow? How capricious and misleading were the names which monks and others applied to instruments is illustrated in Otfried von Weissenburg's *Liber Evangeliorum* (ninth century), in which the two bowed instruments then in existence are called fidula and *lira*. The latter is nothing else than a transplanted Arabian rebab and bow in a modified form.

Latin was the common language for speaking and writing among the learned, the monks; and *they* only wrote about music. One ventures to say that the word fiedel, vedel, viedel (fidla) was as German—or may be Teutonic, Gothic, Anglo-Saxon—as fides is Latin; and fidula is supposed to be Latin. As for fidelaer or vedelaer (fiddler), it is, on its face, more likely to be



AGRICOLA

As illustrated in Agricola's "Musical Instruments", published in 1529.

an original Teutonic idiom than a derivation from any Latin word. What more natural than that a Roman soldier, or a monk during missionary work in a pagan country, when he met with an instrument hitherto unknown to him, should give it a name he was accustomed to apply at home to a somewhat similar instrument? If fides were used by the Romans and Latin-speaking Christians for twanged string instruments in general, as we speak now of the "strings" in the orchestra, he

called the new instrument fidula—even though played with a bow; or he Latinized the original Teuton word as closely as possible, calling the instrument vitula. So also the Provençal fideille appears more like a Frenchified—Spielman's French—pronunciation of fiedel, than a complicated derivation from fidula (vitula), through the middle form, fidi-cula. Even if it were, which is possible—and by that time (the thirteenth century) the *Spieleute* (minstrels) had long made the instrument their own, name and all—the word fiedel, vedel, would still remain the original, and would point to a Teutonic or Indian not a Latin origin.

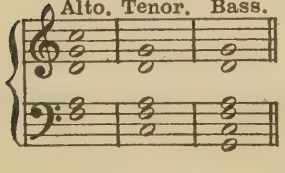
It is said that "fiedeln" in medieval German meant "drawing across." It is probably an Indo-Germanic idiom, and fiedel and fides are thus connected or related by the bond of a common origin on the banks of the Indus.

Branzoli, in his *Manuale Storicho del Violinista,* mentions a certain Antiphor, orator, poet, and musician, who in 352 A.D. brought to Rome an instrument played with a bow which was called vitula (viola). Players of the vitula were subsequently termed vitulari. Branzoli does not give the source of this information, but the logical conclusion from it would be that the vitula must have been a foreign importation. Why not from some northern Roman province where it was at home? And why was it not at once called fidula? The inference is that vitula and fiedel were identical in the fourth century, while fidula was minstrel-Latin of a much later date.

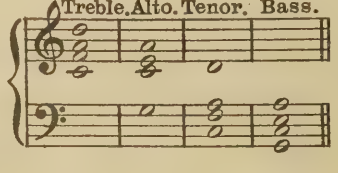
Martin Agricola, in his *Musika Instrumentalis,* published in 1529 at Wittemberg, mentions as existing at this time:

Grosse Geigen mit Bünden, *large viols with frets.*
Discantus, Altus, Tenor, Bassus, with 4, 5, and 6 strings.
Kleine Geigen mit Bünden, *small viols with frets.*
Discantus, Altus, Tenor, Bassus, with 4 strings.
Kleine Geigen ohne Bünden, *small gigues or rebecs without frets.*
Discantus, Altus, with 3 strings; Tenor, with 4 strings; Bassus, or replaced by the marine trumpet.

Tuning of the large viols:



Tuning of the small viols:



Hans Gerle, in his *Musick Teutch,* published in 1533 at Nüremberg, makes a similar distinction between Grosse Geigen with frets, and Kleine Geigen without frets.

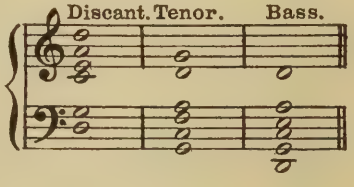
Michael Prætorius, in his *Syntagma,* published a century later, in 1619, divides the bowed instruments of the violin kind generally into two species: leg viols (viola da gamba) and arm viols (viol da braccio), and then subdivides them as follows:

1. Very large bass viols.
2. Large bass viols or viols da gamba.
3. Small viols da gamba of 5 different kinds.
4. Tenor (5 strings) and alto (3 and 4 strings) viols da gamba.
5. Discant viols (violettas) mounted with 3, 4, 5, or 6 strings of 4 different kinds as to pitch.
6. Viola bastarda (mixed types) of various sizes and pitch.
7. Viol da braccio (arm viols) tuned in 4 different ways.

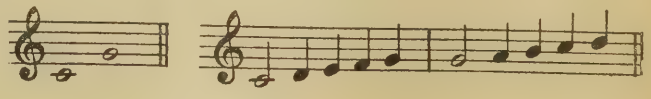
In his *Theatrum Instrumentorum,* published a year later, in 1620, at Wolfenbüttel, we find the complete violin family, as we know it today.

Ganassi del Fontego, in his *Regola Rubertina,* published in 1542 in Venice, gives information as to the manner in which the Italian viols were tuned. They had mostly 6 strings, and were tuned in Fourths, with a *major* Third in the middle—similarly, therefore, to Agricola's large viols. It is noteworthy that at the time of Prætorius's *Syntagma* the Italian viols were tuned a Fourth higher than the German ones. They must have sounded brighter than the German viols, and therefore more nearly foreshadowed the future violin tone.

The tuning of Italian viols in Ganassi del Fontego's time were as follows:



The tuning of the rebecca, or gigue with two strings, as it was in the thirteenth century, together with the fingering of the scale in first position, was as follows:



The three-stringed rebec added a third string above, tuned to D, a Fifth higher than the adjacent string below. It is interesting to observe that only rebecs were tuned in Fifts, as was the later violin.



RADLEYER OR HURDY-GURDY

CHAPTER XIV

THE VIOLIN

Were the Times Really Ready?—The Renaissance—Fra Angelico, Raphael, Dante, Palestrina, Scarlatti.

So the time had drawn near when our violin was to appear and usurp the scepter in instrumental music, driving before it—king that it is—all the manifold instruments which had represented string music during ages past. Once more simplicity conquered complexity. We see this strikingly illustrated in the viola di bordone and the viola d'amour. There were other reasons for the coming of the violin and its easy conquest. In conformity with altering art conditions, a more pleasing instrument was needed, of a more practical, easier-handled form than the old violas da braccio, of arm viols; an instrument which in its tone corresponded perfectly to the soprano voice, which the old treble viols and violettas failed to do, wherefore a cornet had often to be employed in their stead. An answer was needed to the prophetic knock of Father Time, which foretold that the art world was ready to receive its musical ideal; the unborn souls of Bach and Handel, Haydn, Mozart and Beethoven, clamored at the throne of Heaven to be born into this earth.

To see if the time was really at hand, let us glance around a little. There can be no mistaking, we stand at the threshold of a new age. The surplus animal energy of European nations had partly spent itself in more than a thousand years of incessant, cruel wars. For a time at least Europe draws up the vizor to breathe and to look about. Away in the dim distance across the sea looms up America, to shift existing laws of gravity. India beckons the mariner with golden finger. In Germany, in 1450, the art of printing is invented by Gutenburg, and that of printing music by means of movable types by Ottavianola Petrucci, born in 1466. England sees the last of the Wars of the Roses, and dreams of Shakespeare and an Elizabethan age.

That remarkable new birth of intellectual and artistic Europe, the Renaissance, had just been ushered in, and was blooming in Italy. Everywhere was a veritable Spring. The magic brush of Fra Angelico had drawn to earth the heavenly host of messengers, angelic robins, nightingales, and thrushes to call it forth. Now Raphael was about to empty his horn of plenty, and Michael Angelo to lay his best at the altar of architecture and sculpture. The air was filled with mystery and rhyme—the imagery of poetic thought, where Dante, Ariosto, and Boccaccio tread.

Music, the divinest of the arts, followed that glorious pageant of great men and things, as does the red rose—the precious blood of spring—which comes late in June to crown all that has come before it. Palestrina, Carissimi, Gabrieli, Scarlatti came then, to live—and to leave their record on the pages of musical history. Lastly, also came the remarkable men who forever will be associated with the violin—to whose genius we owe its existence.

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"THE ARKANSAW TRAVELER"

From the Drawing by A. B. Frost

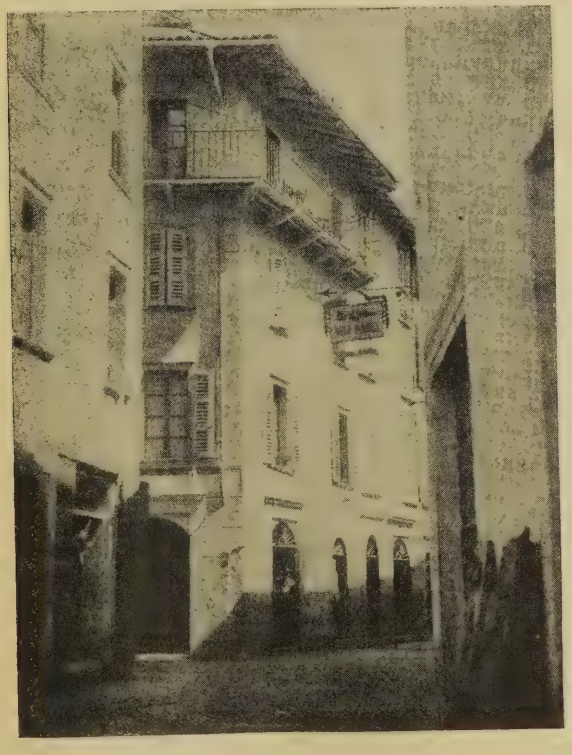
CHAPTER XV

TWO GASPAROS

Question Not Yet Satisfactorily Answered—To Many a Strange and New Name—Who Was Gaspar Duiffoprugcar?—Six Violins—Other Facts—Contradictious Reasons Reconcilable—Liberties Taken with Labels—Modification of His Name—Internal Evidence for His Claims—Through the Bright River of Genius—Know as Little of Youth and Apprenticeship of Da Salo as of Duiffoprugcar—His Claim Irrefutable—Traces of Development in His Work—Two Little French Violins—General Characteristics of Violins.

WHAT lute, viol, or cabinetmaker first introduced the form of the modern violin is a question that has never been satisfactorily answered. It has so long been lightly ascribed to Gasparo da Salo, that the violin world has heaped on his head the sole honor of authorship.

There can be no doubt that Da Salo's violins are among the first of which we have absolute evidence, but the possibility that he was not the first maker has long been felt. Indeed, an opinion is now widely prevalent that the real invention of our kingly instrument must



GASPAR DA SALO'S HOUSE

be ascribed to another Gasparo; or, at least, that this other Gasparo should share honors with him. This Gaspar Duiffoprugcar is perhaps to many a new and strange name in such illustrious company, but on inspection it will be found that its bearer's claims stand high indeed. This Gaspar was a maker of lutes and viols of the most marvelous workmanship. Bass viols of his, exquisitely wrought, are still extant. His was a famous name, at a time when Gasparo da Salo was only just born. But posterity knew little of him, until a certain Frenchman, Jean Baptiste Bonaventure Rochefort (1777-1833), one day startled the violin world by new information regarding him. According to Rochefort, Duiffoprugcar was born in the Italian Tyrol about 1469. He established himself as a luthier at Bologna with a brother, Uldrich. In 1515, in company of no less a genius than Leonardo da Vinci, he was taken to Paris as instrument-maker to the royal chapel. Ill-health later obliged him to move to Lyons, where he died. A beautiful engraving by Pierre Wœiriot, now at the National Library in Paris, shows the artist in his best years, surrounded by musical instruments. But this was not all—for it was also said of him that he was the creator of the modern violin form. Lo and behold! as if by magic, six witnesses unto the truth came forth one by one, from their long hiding-places—six violins of Duiffoprugcar. They were violins and no mistake; not viols of the fifteenth and sixteenth century kind, but violins pure and simple. They are somewhat heavy and clumsy in their proportions, but they possess most of the well-known characteristics of the violin—the square shoulders, in opposition to the slanting ones of the old viols, the well-defined curves and corners in the sides, the scroll and *ff* holes; and, in addition, they are marvels of workmanship, after the manner of his famous bass viol. The backs are laboriously inlaid, adorned with oil paintings of madonnas and saints and coats-of-arms in colors and gold, the sides bearing verses; the purfling is often double and terminating in arabesques. All are labeled. One is dated 1510; another, now at Aix-la-Chapelle, 1511; a third, now at Bologna, 1515; a fourth, 1517; and a fifth one, belonging to the Prince Nicolaus Youssoupoff in St. Petersburg, has a carved head, supposedly Duiffoprugcar's, instead of a scroll, and on the label, "Gaspar Duiffoprugcar Buononiensis, anno 1515." One of the

oil paintings was formerly supposed to be by Leonardo da Vinci.

Stronger proof for Rochefort's claims than these six instruments could hardly have been found, and although certain experts shook their heads and would not believe the joyous truth that at last the real inventor of the violin had been found, Duiffoprugcar's fame rose. Other writers, like Niederheitmann, presently discovered other facts about him. His name was really Tieffenbrucker, which evidently was difficult for Italian



VIOLA DA GAMBA OF DUIFFOPRUGCAR, MADE IN 1547

tongues to pronounce, so the master changed it into Duiffoprugcar, and adopted this name for his labels. Others who were half-suspicious of the extreme early date of his birth, yet not in position to refute the evidence, sought solace in hunting for his birthplace. This they found, not in the Italian Tyrol but in Bavaria, thus making him a genuine German.

So matters stood until 1893, when Henri Coutagne, a Frenchman, sent another thunderbolt into the peaceful camp of the Duiffoprugcarites by a complete refutation of the hitherto accepted facts and dates as to Duiffoprugcar's life. Careful research in the archives at Lyons and among the documents bearing on the private expenses of François I, had convinced this latest authority that Duiffoprugcar was born about 1514, instead of in 1469; had never lived in Paris nor been connected in any way with François I; but came to Lyons about 1553, took out naturalization papers in 1558, and died in Lyons in 1570 or 1571. He was a prosperous maker of lutes and viols until misfortune overtook him, and he died in misery and debt, leaving a wife and four children.

Coutagne further tells us that Duiffoprugcar was born in Freising, thirty kilometers from Munich; that he probably learned the art of lutherie at one of the South German centers; and that without ever having been in Italy, he emigrated to Lyons, where lute-making seems to have flourished at the time. He also gives conclusive proof that the portrait in question, which shows Duiffoprugcar at the age of forty-eight, was made in 1562 by Wœiriot—born in 1531 or 1532 and then living in Lyons. Thus we are confronted on the one hand by positive documentary facts, and on the other hand by the certainly no less positive evidence in workmanship and wood, with the probability that the violin was invented before the early Brescian and Cremonese makers. The solution of the mystery at this date seems almost hopeless, unless it can be proved that the labeled violins attributed to Duiffoprugcar were not of his make. As yet they are believed to be genuine. M. Coutagne does not pretend to have seen any of the six labeled violins, but he gives the description of one attributed to Duiffoprugcar without label, which now belongs to the museum of the Conservatoire of Paris. He says:

> Il est d'une forme assez lourde dont le patron primitivement grand a été recoupé par *Chanot* mais dont les ouïs sont dessinées en *ff* très pure et dont la tête est sculptée en volute classique. Les deux faces sont garnies de marqueteries figurant des fleurs reliées par des filets et un coq au centre de la table de fond. Les ornements contrastent par leur grossièrité, avec ceux des trois basses de viole precédentes.

While leaving the reader to acquaint himself with the particulars of the argument on this interesting subject in the works of Niederheitmann, Youssoupoff, Charles Read, Coutagne, and others, the question suggests itself: Is it really possible that Duiffoprugcar should have invented the modern form of the violin? Can not the facts established by Coutagne as to his time and place of birth be reconciled with the claims of Niederheitmann and others as to the genuineness of the violins attributed to him? In the first place, they are of a workmanship worthy of the master; everything seems to point to this assumption. The same poetical mind—which, in sympathy with the spirit of the times, was not content to create in his exquisite bass viol, now in the museum of the Conservatoire at Brussels, only a creature with a lovely voice, but wished as well to make it a thing of beauty—shows itself in these gems of violins. In the labels is the difficulty. Supposing these are forgeries, with the instruments quite genuine? Is such a thing not feasible? Supposing that, when the fame of the later Italian makers, was first revived by Rochefort, some men to profit by the tide, and little dreaming of the difficulties to which their unscrupulous eagerness would lead, stamped these gems with what

they thought the proper dates of their creation? Supposing even that this mild fraud was perpetrated with the best of intentions, some time after the master's death, when repairs or the wish to reduce the original thickness of the neck necessitated the opening up of the instruments? Labels certainly helped to preserve their identity. And *what* liberties were taken with labels a century or two ago!

As regards the assumption of Coutagne, that Duiffoprugcar learned the art of lutherie in Germany, and



PAOLO MAGGINI'S HOUSE

tions to hard-sounding consonants at the beginning of migrated to Lyons without having been in Italy—it is only a surmise. If his name was originally Tieffenbrucker, the alteration into Duiffoprugcar or Duiffopruggar is Italian on the face of it; it is scarcely French. Only a soft-tongued son of Italy has such strong objec- a word, nor rests content till he has softened it to his own idea of euphony. Besides, if in the first records of Duiffoprugcar in Lyons he appears under this and not under his original name of Tieffenbrucker, it is more likely that he had adopted that name before, and brought it with him. Furthermore, certain details in the form of some of the instruments surrounding the artist on Wœiriot's picture invite significant conclusions.

Let us now look at this man Duiffoprugcar from another point of view—at the internal evidence for his claims. Imagine him in early youth in a little Bavarian town. Perhaps returning pilgrims or soldiers had carried the first fairy tales of Italy and the wonders of her early renaissance to our little boy while he was helping his father in the carpenter's shop, and kindled in his heart the wish which emperors could not resist. Perhaps the youth felt genius throbbing in his breast like growing-pains by day and night; or destiny held out a crown to him beyond the snow-clad mountains yonder, where the swallows went in autumn.

The art of viol and lute making had already flourished in the genial South, when instruments of war and torture, sword-blades, pikes and halberds were yet more or less the order of the day. As early as the thirteenth century we find Brescia mentioned as a famous center of lutherie. About 1450 there lived in the old city a celebrated maker of lutes and viols, Kerlino. His name indicates German extraction, probably an Italianization of Kerl, a name not unfrequent in some parts of Germany. Kerlino's reputation as easily as not would have



GASPAR DUIFFOPRUGCAR

attracted the influx of foreign young workmen to Brescia.

At all events, it is not improbable that young Gasparo, though Kerlino was at that time dead, might have found his way to some other Brescian maker's shop as apprentice or workman. He might have stayed

in Brescia or moved to Bologna, and later induced to change his domicile for France? In Lyons he was prosperous, probably a man in easy circumstances—as appears from the portrait, engraved by a well-known artist. One can imagine him turning out lutes and bass viols, admirable works, getting good pay for them, honored by the best in the land—yet turning with inexpressible longing to the pursuance of labors of which none but he could understand the why and wherefore; trying to follow the trace of a living voice within him—the voice of the yet unborn violin—as one partly blind groping his way towards the window follows the rays of the sun which penetrate through his heavy eyelids.

What patience, what toil, what trying and rejecting and trying again were necessary before the new, step



A VIOLIN ATTRIBUTED TO DUIFFOPRUGCAR

by step, could replace the old; before here the proper curve was found, there the neck ended in a noble scroll; before each detail of the modeling that intuition or reflection held out to him to be right, brought the form nearer the familiar shape which others after him have but developed—until, with Stradivarius, the ultimate ideal was attained.

It has been said that the innovations on the old viol form were not the work of one single mind, but of many; that the final form of the violin was the product of the consecutive efforts of many successive makers unknown to fame. Don't believe it! Great innovations on existing forms, laws, and things; great discoveries—are not made by the many, but by the few. Not through the slow, muddy channels of mediocrity, but through the bright, quick river of genius flows the gold of knowledge into the world. The initiative to a great change and the first step taken is always from or by a certain one. Others then exercise their skill in improvement; and sometimes, too, they get credit for what they did not do.

Perhaps it was one of those unknown prompters of history; nameless, shadowy heroes—who behind the stage pull the strings which make the puppets dance in front; who, because the world knows them not, become unreal, immersed in myth and romance. Otherwise there is no difficulty in believing that Duiffoprugcar, on the existing lines of the Italian viol, created the modern violin form. His birth fell into the Spring of the Renaissance. The genial, productive breath which permeated all artistic activity from architecture down to the lowly art of the wood-carver and cabinetmaker, fanned his genius as well. It needed only a mind and hand to match, to utilize this new triumphant force for the art of instrument-making.

Consider the general forms of the bass viols of that time: are they not distinctly Gothic in feeling and design, matching the painted windows of our Gothic cathedrals—the high slender towers on which the ardent faith of the Middle Ages climbed nearer heaven? Compare the outlines: the soft, graceful, classic curves of the violin; the scroll, the square shoulders, the delicate moderation in everything. Could the spirit of the early Renaissance have had no share in forming these?

In Duiffoprugcar—head and shoulders above the instrument-makers of his time in mere cleverness; a thinker, a revolutionary besides; a bit of a painter and poet, a philosopher if you will; a man of the world, perhaps a friend of the big minds of his time—you have the picture of a man who not unlikely should have been fit instrument in the hands of Providence or destiny to give to the world the violin. He did not invent it—of course not; but under his hands, as it were, the scattered legacy of former centuries—nay, thousands of years—crystallized itself into a form which has been one of the glories of our age.

* * *

Gasparo Bertolotti, who is generally considered to have been the first maker of violins, was born in 1542, in a little place situated on the picturesque Lago di Garda—after which he was called Gasparo da Salo. We know no more of his youth and apprenticeship than of Duiffoprugcar. Perhaps he learned the art of viol and lute-making from some Brescian maker unknown to us. When we hear of him he is established in this famous old place as viol and violin-maker.

Doubtless his claim for having made excellent violins earlier than any other maker, except Duiffoprugcar, is irrefutable. Even admitting that in his work he went yet one step farther than that other Gasparo, is it proved —nay, is it probable, that he did so without having had cognizance of his celebrated predecessor's work? Was he the type of man who would be likely to find out for himself the things that make his instruments so remarkable for us? There seems nothing to prove that he trod alone and unassisted the long road which lay between these instruments and the viols of preceding centuries.

Coming from a small Italian village, he was surely an humble and illiterate, be it a very clever and wide-awake youth. One finds no evidence that he ever journeyed beyond the precincts of his little kingdom, his workshop in Brescia. Goethe says, "Es bildet ein Talent sich in der Stille"; but this is not exactly a way to broaden and strengthen the mind for grappling with difficulties such as are presented in the realization of a new acoustic ideal in a new form.

According to Fétis, Gasparo da Salo was particularly renowned for his bass viols and double-bass viols. If so, was he a man who could afford to squander his time on unprofitable and perhaps futile experiments, while his viols fetched him a good income? Is it not more likely that he made violins because they were already in demand, and he found a ready market for them? Furthermore, are there any traces of development in his work, from a first feeling of his way to the final goal of attainment, or do we at once get the realized ideal? Others may be prepared to answer these questions satisfactorily.

One more point in favor of the elder Gasparo is found in a documentary remark which Fétis also mentions. It appears in a list of instruments used by Monteverde for the performance of his opera *Orfeo*, at Mantua in 1607. The composer names—besides ten viole da brazzo (arm viols), three bassi da gamba (leg basses), and two contra-bassi di viola (double-bass viols)—duoi violini piccoli alla Francese (two little violins of the French kind). This is one of the first historical records of the word violin, and here it is called French. Prior records leave it uncertain whether tenor viols are meant or really our small violin. No French luthier worthy of consideration as the creator of the violin can be found at this or any preceding period, but a plausible solution lies near when we consider that Duiffoprugcar lived for years in France, and died and was buried there. And had he no pupils?

However one favors the pretensions of the lesser-known elder Gasparo, gratefulness to the younger one is undiminished. Who knows, but for the art of the younger one sympathetically carrying out the message of the elder, that message might have been lost to the world.

Unfortunately, Da Salo's violins have become exceedingly rare. Those still extant, and undoubtedly genuine, are a striking testimony to his noble art. Among them perhaps the finest, at any rate the best known, is the violin on which Ole Bull, the famous Norwegian virtuoso, played for many years. His widow bequeathed it to her husband's birthplace, Bergen. The general characteristics of Da Salo's violins are a large pattern, large *ff* holes, protruding corners, and a dark-brown varnish; the tone is large and even. It seems he worked from about 1560 to 1609 or 1610, the time of his death.



Gio: Paolo Maggini, in Breſcia

CHAPTER XVI

MAGGINI AND OTHER BRESCIAN MAKERS

Maggini's Work—Demand for Violins—Other Brescian Makers.

Gasparo da Salo's mantle fell on his pupil, Giovanni Paolo Maggini, who was born in Brescia in 1581, and worked there until about 1632. Maggini's instruments resemble those of his master in their large proportions, but they show a great advance in point of appearance as well as in tone. Unlike Da Salo, who made many viols, he confined himself chiefly to the making of violins, which seems to indicate that by the end of the sixteenth century the demand for violins, as compared to viols, had become quite general, at least in Italy. This seems to afford further proof that the movement in favor of the new form must have begun prior to Gasparo da Salo, as the few violins made by him could hardly have created a larger market so soon. Experts accord to Maggini a very distinguished place indeed in the history of lutherie, and it is to be regretted that his violins have become so scarce. Their tone is large and noble, slightly veiled; the varnish is a light brown of remarkable delicacy and transparency; the ribs or sides are narrow; the arching starts almost directly from the edges; the back is often richly ornamented and the purfling is double. A very fine specimen of a Maggini violin formerly belonged to Charles de Bériot, and later to Hubert Léonard.

Other Brescian makers, contemporaries of Da Salo and Paolo Maggini, or who followed them closely, imitating particularly Maggini's work without ever attaining to its excellence, are listed elsewhere. Antonio Maria Lausa (1530-50) and Peregrino Zanetto (1530-40) are two makers of violins who arrest attention by reason of the early date of their activity. Lausa was said to have been a close follower of Gasparo da Salo and Maggini. If so, how are we to account for this, unless we go back to an influence prior to Da Salo?



SIXTEENTH CENTURY VIOL TYPES

(1.) Woodcut by Johann Sebastian Beham, in the Royal Public Library, Dresden. (2.) "All Standing", from a Hand-book of Jost Amman, in the Bruhl Collection. (3.) "Triumphal Procession of King Maximilian"; in 1517, by Hans Burgkmair in the Royal Public Library of Dresden. (4.) From Francolini's "Tournament Book"; Nuremberg Collection of the German Museums.



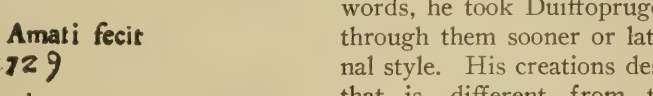
THE LABEL OF JEROME AMATI, SON OF NICOLO, AND THE LAST OF THE AMATIS

CHAPTER XVII

THE AMATIS

Cremona—Andrea Amati—The Belief That He Was a Pupil of Da Salo—Amati's Original Style—The Amati Violin Tone—Amati's Two Sons, Antonio and Hieronymus—Artistic Coöperation—Separation—Distinct Progress of Both—Jerome's Son Nicolaus—His Masterpieces—Larger Model—The Grand Amatis—The Acme of Perfection in the Amati Style—Nicolo's Two Sons—Jerome Less Painstaking—Mediocrity—The Last Amati.

WHO can tell by what dice-throw of the muses—if one dare couple those immortals with man's low symbol of mere accident—that little, unimportant town of Lombardy, Cremona, was chosen to become the center of fiddle-making? Probably it had no more to recommend it three hundred years ago than it has now. It lies in the fertile and protective valley of the Po, where trade and commerce has flourished for centuries among an industrious and sober people, and where you may see the snow-clad mountains from afar, like eternal portals, closing off this blessed land from northern blasts, and withal pointing the way to heaven—and, perhaps, good fiddle-wood. But why not Bologna, that ancient seat of learning, or Brescia, known to fame, or Venice, Florence, Milan, or Rome? Did the lost art of fiddle-making impose its own peculiar conditions?



NICOLO AMATI'S LABEL

Was the slow, drowsy, uneventful, humdrum air of this small commercial and provincial town the most conducive atmosphere for creating habitations for shapeless fleeting tone-ideals? Could fiddle-making only thrive where poetry and painting might have starved? At all events Cremona it *was,* perhaps because a man was born there whose name was Andrew Amati. This Andrew Amati descended from an old decurional family of Cremona. As the senior of that remarkable family of violin-makers which for nearly one hundred years upheld the best traditions of their art, he was the founder of the world fame of his little native town. The year of Andrew's birth is not known, but from an instrument of his making—strange to say, it was a three-stringed rebec, bearing the date 1546—it has been inferred that he was born about 1520, or twenty-two years before Gasparo da Salo.

It is surprising that because of certain minor similarities in their productions some writers still entertain the belief that Andrew was a pupil of Gasparo da Salo. He may have been in Brescia before he established himself in his native town. He may also have known Gasparo in riper years, and profited from the younger master. But pupil he was not. A fellow-townsman and contemporary of Andrew, Johann Marcus del Busetto (1540-80), is believed by some to have been the teacher of Andrew and at the same time a pupil of Gasparo. The discrepancy in the ages of these oldest Cremonese masters and the founder of the Brescian school should convince any one of the improbability of such a relation.

Unless we assume that Andrew was entirely autodidact and discovered the violin form simultaneously with Gasparo, it is more likely that he learned by observation from then already existing violins. In other words, he took Duiffoprugcar's violins as pattern, and through them sooner or later arrived at his own original style. His creations deserve to be called original—that is, different from the patterns of the early Brescian masters—if for no other reason than that they were of diminished size.

The adoption of a small or medium form, with its relatively decreased proportions in the thickness of the wood and a higher arching of belly and back towards the center, brought with it—quite independent of other details of workmanship, and varnish—a new tone-phenomenon which one might not incorrectly call the "Amati violin tone." Generally speaking, the tone is sweet, delicate, round, and mellow to a degree, but lacking in sonority, brilliancy, and carrying power.

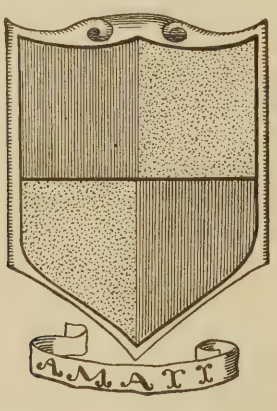
Andrew Amati's violins are now as good as extinct, though he is said to have made many. A number of his best productions, twenty-four violins, six altos, and eight basses, were in Versailles until 1789, shortly before the first French Revolution. He had furnished them for the Chapel Royal by order of Charles IX. What became of them no one knows.

Andrew Amati died about 1580, long before Gasparo da Salo. At his death his two sons, Anthony

(Antonio) and Jerome (Hieronymus), jointly carried on their father's work. Some particularly fine instruments bearing the names of the two brothers testify to this happy period of partnership and artistic coöperation.

After a time, however, Jerome, the younger of the two, married, and the brothers separated. Anthony continued to work upon the exact pattern of Andrew, and by preference made small-sized instruments. Jerome, perhaps the more talented of the two, chose a larger and bolder form, although his work was somewhat less finished in detail than that of his brother. The instruments of both mark a distinct progress on those of their father Andrew, in point of view of outer form as well as beauty of tone. Anthony Amati is supposed to have died in 1635, as that is the last date to be found on any of his instruments. Jerome died in 1638, six years before the birth of Stradivarius.

With Jerome's son Nicolaus, or Nicolo Amati, born September 3, 1596, the name of Amati received its



THE AMATI CREST

greatest luster. Some of his instruments are veritable masterpieces of the art of violin-making, and place their maker by the side of Stradivarius and Joseph Guarnerius as the third brightest luminary in the fiddle-making realm. At first Nicolaus followed closely the model of his father and his uncle in the adoption of a small form. About 1625, by what process of thinking or experience or outside influence we know not, he created a larger model and adhered to it to the end of his life. The violins of that period are known in professional circles under the name of grand or large Amatis. Among these are found his most noteworthy gems. Probably the master worked on these with particular partiality. The workmanship is finished to the minutest detail. The choice of wood, the general noblesse of design and elegance of curves and scroll, the varnish, yellowish, fiery and elastic, the proportions of arching and thickness of the wood, all combine to an exquisite total of form and tone which has hardly been surpassed by any other maker, and may rightly be called the acme of perfection in the Amati style.

Nicolaus had two sons. The younger, John Baptist, went to a cloister and eventually became a priest. The elder, Jerome, born in 1649, worked in his father's shop, and succeeded him at his death, on August 12, 1684. He is the last representative of the name Amati in the annals of lutherie.

If the old master, as one should suppose, was proud of a name which at his time had no equal in instrument-making, and if, as one might also suppose, he had fondly hoped to see his two sons continue his lifework as did the two sons of old Andrew, one hundred years before, Nicolaus must have been sorely disappointed. His eldest son and heir, Jerome, was not only inferior in every way to the father, but was much less painstaking and industrious than any of the earlier members of the family. He left only a few instruments, and they do not rise above mediocrity. After the death of Nicolaus, the prestige of the name quickly and irretrievably declined. Only twelve years later, Jerome, the "last Amati," also died. Fortunately, the art of violin-making did not die with him. A number of excellent pupils of Nicolaus took care that it lived for yet another century, reaching its real goal with the most illustrious among them, Antonio Stradivarius.





CHAPTER XVIII

A BIRD'S-EYE VIEW

Amati's Individuality—Reason for Today's Decline in Prestige—Fierce Battle Between a Modern Orchestral Accompaniment and a Solo Fiddle—Time of Rococo.

A BIRD'S-EYE view of the life and work of the Amatis shows how much more strongly than the Brescian masters have the Amatis, from Andrew to Nicolaus, set the stamp of their individuality on the art of violin-making in their own and succeeding times. Indeed, it is impossible to say what the fate of the art would have been without them. Though no less a pioneer than Gasparo da Salo and Paolo Maggini, unlike these, Andrew in his sons and grandson, found imitators or followers greater than himself, who carried his work on to ever greater perfection; while Da Salo's and Maggini's art practically died with them.

If in our days the Amati violins with a few exceptions have lost much of their former prestige, if many have descended to the second and even the inglorious third rank of instruments, unfit for professional solo-playing, we must not lay the blame at the door of their makers, but rather blame our ever-increasing demand for strong-toned instruments.

In the fierce battle now waged between a modern full orchestral accompaniment and a single little solo-fiddle, only the best of Strads, can hope to emerge victor, and the weak, sweet-toned Amati has had to step modestly aside and hide under the safe and sympathetic wings of the lady amateur.

It must be remembered that the tone ideal which Andrea and his immediate followers sought to express was different from ours. In pure form and for easy handling they doubtless marked a progress from the large model of the Brescian makers which was inclined to be clumsy. After the large viol types current in the fifteenth century the Amatis must have appeared the very essence of grace and perfection. The tone matched these qualities: sweet, soft and mellow. To ears accustomed to guitars, theorbos, bass viols, what could have been a finer and more desirable tone to come from any musical instrument? It is no wonder that from the first the Amati violin stood a better chance than its competitors, the Da Salo and the Maggini, the true comparative merits of which were not discovered until a much later period.

One hundred and fifty years ago, these sweet, weak, mellow-toned Andrew and Antonio Amatis still held powerful sway over the hearts of men and women. That was the time of our great-grandfathers and mothers; the time of the dainty spinet; the time when men went about in powdered wigs, and knee-breeches; and wore lace collars, and lace shirt-fronts, and high-heeled shoes with buckles, and white stockings, and the pretty ladies adorned their faces with round and square beauty spots. Music, too, was still dainty. The thunderer from Olympus was not yet born. Dittersdorf and Haydn were writing string quartets and symphonies, and they took care that these were not too loud and obtrusive, lest Monseigneur wished to carry on conversation to an accompaniment or doze into dreamland. It was the time of the Rococo. Was not a sweet-toned Amati the loveliest Rococo imaginable—translated into sound? All this has passed like our childhood, and with it also has passed part of the prestige that once attached to the name of Amati. But the time will never come when musicians cease to admire and be grateful to those veterans of fiddle-making —Andrew, Antonio, and Jerome Amati.





FOUR REPRESENTATIVE VIOLINS OF ANTONIO STRADIVARI

Courtesy of the Wurlitzer Collection.

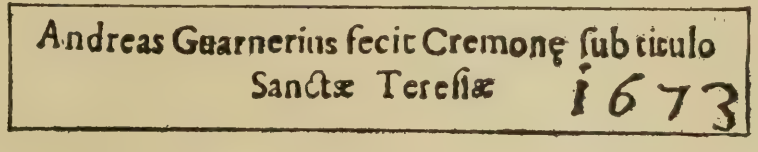
CHAPTER XIX

AMATI SCHOOL

Spread of Fame and Influence—Workers in Italy, France, Germany, and Holland.

MANY were the pupils and imitators of the Amati school as might be expected from the fame of these masters and the supremacy they exercised during four generations. Considering the popularity of the violin in the middle and end of the seventeenth century, not alone in Italy, but in Germany, France, and the Netherlands, four or five industrious workers, however, could never have supplied the ever-increasing demand for instruments. So we find gravitating towards Cremona, and presently radiating again from the workshop of Nicolaus and spreading in all directions, the best fiddle-making talent of the period.

Soon there is hardly a large-sized town in North and Middle Italy which cannot boast some violin-maker who directly or indirectly benefited from the Cremonese master. These in turn perpetuated the traditions to the best of their abilities; and not in Italy alone, but beyond, into the Netherlands and Germany, do we find traces of that influence, until to-day the word Cremona spells violin the world over.



CHAPTER XX

THE GUARNERI FAMILY

True Heirs of Amati with Stradivarius—A Parallel—Andrea Guarneri and His Work—His Two Sons, Petrus and Joseph—Friendly Rivalry—Joseph's Work—Petrus's Violins—A Son of Petrus—A Third Pietro—Giuseppe of Another Constellation.

FAR overshadowing all the names of makers who were indebted to the Amatis for their skill and knowledge, stands that of another Cremonese family: the Guarnerius or Guarneri. Excepting only that solitary great luminary, Stradivarius, who also was grafted on the noble Amati stock—the Guarneri may be called the true heirs and successors to the Amati work and fame. Following just a century later, the first Guarneri was a contemporary of Nicolaus, while with the last one the art in Italy approached the end after the middle of the eighteenth century.

Like the Amati, the Guarneri are represented by five or more illustrious names. The talent of the father goes down to the sons through several generations, at an increasing ratio of excellence. The analogies may be carried still further: the name of the first Amati was Andrea, as was that of the head of the Guarnerius family; and like the first Andrea, he had two sons who improved on his work. The last and most illustrious representative of the Guarneri name, Giuseppe, by some freak of nature, springs from a side-line formerly not connected with the art.

Andrea Guarneri, head and founder of this remarkable family, was born early in the seventeenth century. He was one of the first pupils of Nicolaus Amati. He worked by himself from 1650 to about 1695, yet always he stands under the powerful spell of his master. He cannot get away from it except in minor details, such as the shape of the scroll, sound-holes, and the orange color of the varnish by which his work is recognized by connoisseurs. The tone of his instruments is agreeable, and, like the feebler Amati products, lacking in intensity and brilliancy.

Superior to Andrew in many ways was his younger son, Joseph, who worked from 1680 to 1730. One would think that Joseph might learn the technic of

the art from his father, but in the beginning of his career he copies Nicolaus Amati, from which it has been surmised that he, too, studied with the veteran. It is, indeed, easy to imagine how, after his young son Joseph (Giuseppe), had learned the use of the tools, Andrew, who so reverentically imitated his old master,



THE GUARNERI CREST

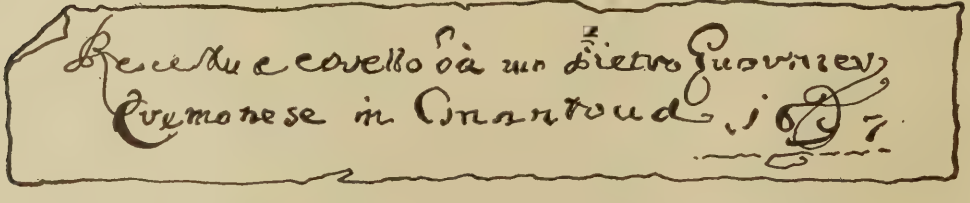
would take him to father Nicolaus over the way, for finishing lessons and a good start in life; to become there a greater master than he, the modest Andrew felt his boy could become at home. Subsequently young Joseph may have sat with Antonio Stradivari, his senior, at the same work-bench, in friendly rivalry for the praise of the mutually admired master.

Fétis, among others, sees in the later works of Joseph a certain leaning towards this great fellow-townsman. That may be, but it is enough that Joseph Guarneri's violins are greatly esteemed. As a rule they are smaller than those of Nicolo Amati, or of Andrea his father, but the workmanship is very fine. The varnish is reddish, of striking fire and brilliancy.

An equally distinguished member of the family was Joseph's elder brother Petrus who, it seems, established himself in his riper years at Mantua. Most of his productions from the year 1690 bear the name of that town. He made excellent violins of a large pattern. Particularly happy, almost unique, was his varnish, which is of the most beautiful red gold melting into amber: a sonnet, transcribed into colors. From this coloring, and the equally careful choice of the wood which in some cases seems to have been selected with a view to enhance the beauty of the coloring, one is tempted to draw a conclusion as to the master's character, that he was an exquisitely sensitive and refined artist. The tone of some of his instruments matches the golden tints of its lovely garment: pure, mellow, round, and full. Owing to the rather high arching of the belly, unfortunately the tone is not as intense and brilliant as one could wish, or as the superb outward appearance of the instrument leads one to expect.

A son of this Petrus, also a Pietro Guarnerius, who worked in Mantua from 1720 to 1750, is esteemed as an excellent imitator of his father. A third maker of the same name, Peter, a son of Joseph, and grandson of Andrew, seems to have worked in Venice about 1705, for there is a fine specimen of his work, bearing this date, which formerly belonged to Hubert Léonard. His productions resemble those of his uncle, Joseph.

Last in this galaxy of names appears that of Guiseppe Antonio, cousin of Joseph, the most famous of all the Guarneri; but who belongs to a different constellation, and will be considered later.



FACSIMILE LABEL OF PIETRO GUARNERI, ELDER BROTHER OF JOSEPH



Memorial Tablet to Jakob Stainer, "Father of the German Fiddle", in the Church in Absam.

CHAPTER XXI

JACOBUS STAINER

Through Long Corridors of Time—Tradition—Some Facts—Sadness and Misery—His Achievements—Value of His Violins—Spurious Labels.

LEAVE for a while this charmed circle of Cremonese masters, on which the genius of Stradivari is about to dawn. Retracting our steps to the early part of the seventeenth century, we wander through high snowy portals, glittering in the sun, north into the Austrian Tyrol. About two miles from its ancient capital, Innsbruck, if we follow the banks of the river Inn, we reach a small town of the name of Hall. Near by, there lies the little village of Absam. Here Jacob Stainer was born, lived and died.

"Nennt man die besten Namen
Wird auch der seine genannt."

Stainer's name stands, indeed, among the very best in the art of violin-making. It has a sound quite its own; a sound which seems to come through long corridors of past centuries like the distant tolling of a funeral bell, muffled and heavy with loneliness and sadness; a sound—not like that of the Amatis, floating on wings laden with the scent of orange blossoms from a sunny, peaceful, Southern shore, but—filled with mountain poetry, grand and sad like the flight of the eagle through immeasurable solitudes, or the roaring of the mountain stream as it flings itself down the fearful Alpine precipices.

There is a touch of simplicity, originality, genius, and mysticism, and withal an inexpressible sadness, about this man Jacob Stainer, which we do not associate with any other famous maker of his time. Like no other, he has engaged the romantic fancy of poets, writers, and dreamers. His memory still haunts the wilds of the Tyrol; it forms the subject of gruesome "village" tales; while myth has strewn his grave with nightshade and with roses.

What is the truth about this unique master, this Jacobus Stainer? Until recently it was generally believed that he learned the art of lutherie at Cremona, in Nicolaus Amati's workshop. His early productions showed a decided similarity to those of the Cremonese masters; of Nicolaus, in particular. There seems to be still in existence an instrument, or instruments, bearing the label: "Jacob Stiner—fecite Cremonia, 1642." It reads like a foreigner's bad Latin and connoisseurs long ago recognized it as a spurious imitation of a Stainer label. Otherwise it would fit admirably as proof that Stainer was at Cremona when twenty-one years of age.

Careful research in the town archives of Hall revealed new facts and dates which make it problematic, almost impossible, to believe that Stainer ever set foot in Italy. Who taught him the secrets of the art which up to that time had been handed down and jealously guarded by the Italian masters? Where did he acquire the wonderful skill for which he became noted in his lifetime, and which placed him on the very pinnacle of fame after his death? To these questions the new discoveries fail to give an answer. Mountain streams, the song of the skylark as it rises from the dew-strewn Alpine meadows like a rocket of joy, may have awakened the creative instincts in his soul—but they did not give to his hands their skill, or teach him the composition of his marvelous varnish. Nor does it avail to argue, as his biographer does, that he had opportunity to see and hear Cremonese instruments at Innsbruck, where Archduke Leopold and his wife, an Italian princess, drew to their Court and festivities many Italian musicians. Not even a Stainer merely by looking at or hearing a violin, or by opening and destroying one, could succeed in making an



THE BLIND FIDDLER

From the Painting by Sir David Wilkie

instrument of the superiority exhibited in his earliest productions. No wonder then popular opinion invented the version which sent young Stainer to Cremona to Nicolaus Amati; and that it also has not scrupled at investing his further life with a veil of mystery. Some dark page or passage, there is about



STAINER'S HOUSE AT ABSAM

that life: none can question. Popular opinion, though usually far from right, is seldom altogether wrong. Distorted truth is usually derived from truth.

It appears historically certain that Stainer stayed in Absam all his life, except for one visit he paid to Salzburg in 1643, to deliver in person a viola bastarta and receive for it thirty florins. There were occasional journeys to Hall and Innsbruck, where he sold his violins to strangers attracted by his reputation, or went to have a child christened or to pay his taxes.

Born in 1621, he married when he was twenty-four, bought a house which it is said stood by the roadside and was surrounded by large linden trees, and had many children. With nine children came cares—in spite of the fact that in 1658 he was appointed Court violin-maker to his Highness the Archduke Leopold, with the title "honored and noble sir" for his violins he was famous in the land and beyond. Probably they fetched but a small profit, not commensurate to the time it cost the fastidious and scrupulous master to make them. His worries increased. Moreover, the times were bad. Germany and Austria were only recovering from the social and financial bankruptcy in which the Thirty Years' War had landed them. Stainer got into debt. Further to weigh down his spirits, he was accused of the crime of heresy or witchcraft and thrown into prison. Although acquitted and set free again, he was a ruined man. An appeal to Emperor Leopold I, the former Archduke, to acquit him of a debt of four hundred florins, which he could not gather together, failed. He became melancholy, inactive, a recluse, mentally unbalanced—and finally a raving maniac, who, in his paroxysms of his violence, had to be tied to a stone bench—yet shown in Absam. He died in the year 1683, at the age of sixty-two. The story formerly went that Stainer retired to a Benedictine convent after the death of his wife, and there passed the remainder of his days. Here he resolved to crown his life's work with the creation of twelve master violins sent to the twelve Electors of the Empire. Perhaps this was the poetical version of



A VILLAGE STREET IN ABSAM

the man's desperate attempts at raising money to pay his debt, before or after his appeal to the Emperor. If true, his failure to move the hearts of the twelve Electors by this delicate supplication makes Stainer's lot only more pathetic, and the times appear more cruel. Certainly enough of care and unspeakable sadness and misery was crowded into his life to fill the lives of half-a-dozen men more fit to bear it than was he. It seems hardly credible that the Emperor himself, his

former lord and patron, should have known and not granted so pitiful a request. Unfortunate Stainer, but for the hard-heartedness or miserly stupidity of some imbecile official, might have lived to a good old age and enriched the world with many more gems. If we accept the theory that Stainer never saw Italy, his achievements are simply marvelous. Fancy a man without proper instruction, from childhood up, in such Remarkable about them is the arching—so high at the center of the belly that if the violin is held horizontally one can see through both holes. The tone is rich and full, and of a silvery purity of sweetness.



STAINER'S STUDIO WORKSHOP

surroundings as a little Austrian village of bigoted, stupid peasants, who, in the face of cares and adversities, created instruments which rank with the finest productions of lutherie!

Stainer's violins are nothing if not original. It is said that he who has once seen an authentic Stainer can never mistake the best imitations for the genuine. As for workmanship, and a varnish of a beautiful gilded hue, few, if any, Cremonese makers have surpassed him. His instruments were highly esteemed even in his lifetime, and even then connoisseurs called him "Celeberrimus testudium musicarum fabricator."

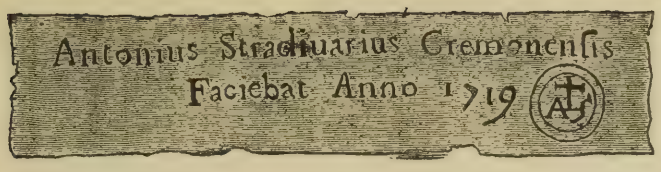
After his death the value of his violins doubled and tripled. Perhaps this unparalleled popularity of the Stainer violins, particularly in Germany, Austria, Holland, and England, at a time before many of the Italian makers were appreciated at their full value, accounts for the excessive rarity of a genuine "Jacobus Stainer" in our day.

While these Italian gems remained in safe obscurity, comparatively speaking, stored away in Italy, here, there and everywhere, in castles and convents, for more than a century, awaiting their release to an eager public, the Stainer violins were constantly in use, and knocked about. Stainer must have made many violins in his laborious, troubled life. What has become of them? It is marvelous that any should have survived at all. Fancy all the enemies that lie in wait to destroy so delicate an organism as a violin: two hundred and fifty years of wars, persecutions, water, fire, accident, ignorance, superstition, quack-repairers. In proportion to the scarcity, and consequent value of the real Stainer violins, they have suffered the bane of imitation. Perhaps no other maker has been imitated more, and more recklessly, than Stainer. His influence can be seen even in England.

At first, his own pupils did not think it a crime to the memory of their master to market their own productions, good though they were, with his label. Since then their bad example has been followed by many more unscrupulous makers. In consequence, hardly one player or collector in a thousand has ever seen or heard a genuine Stainer instrument. The spurious productions that still are in the market have tended to obscure the reputation of that inimitable master. But even when the last Jacobus Stainer violin will have disappeared from this earth to bear testimony to his art, the maker's name and fame will be written in the annals of music as that of a poor martyr who helped to make this world better and brighter for a time by making matchless fiddles. The Tyrolean mountain fastnesses will guard his memory, and the eagle will tell it to its young, and pine to pine, and the winds in dark recesses will mourn the memory of Jacobus Stainer.



GENERAL VIEW OF ABSAM TO THE NORTH-EAST



CHAPTER XXII

THE GREATEST OF THEM ALL

Stradivari—Began Early—Scrupulously Copied His Master—First Instruments with His Own Name—Three Periods and an Interlude—Change in Work—Creates Master-works—A Comparison—Profound Knowledge of Wood—Most Striking Characteristic—Tone—Varnish—Autumn of Life—His Two Sons, Francesco and Omoboni—A Scene for Rembrandt—His Last Work—Stradivari's Home Life—His Influence—His Pupils.

We come now to the master whose name, as no other, spells magic to the fiddle enthusiast. Antonio Stradivari—or as he is also called after his Latin label-inscriptions, Straduarius or Stradivarius—was born at Cremona in the year 1644, the descendant of an old patrician family of that town, members of which as early as 1127 occupied high positions in public service. At the age of thirteen, it is claimed, Antonio made his first violin in Nicolo Amati's workshop. If this is true, his apprenticeship must have begun while the boy's legs were yet dangling down the side of the work-



THE STRADIVARI CREST

bench, and his little hands were barely strong enough to handle the tools. What an interesting side-light this throws on the method by which future masters were then made! It was, possibly, fiddles breakfast, dinner and supper, fiddles between meals, and fiddles yet in the dreams—for no doubt old Nicolo was an exacting teacher.

Stradivari's general education under these conditions may, of course, have been but slight, unless the man made up what the boy missed, or the boy was as precocious in things of learning as he was clever in those appertaining to his calling. In this workshop of Nicolaus, which he entered perhaps a lad of ten or eleven, Anthony remained until he was a man of twenty-three or four, working under the eyes and supervision of another whom in all probability he had already reached in dexterity of hand, though perhaps not in experience, knowledge, and perception. Until then he also scrupulously copied his master, with the result that his productions of that period went out into the world with Nicolaus Amati's label, and have only in course of time been partly identified as Stradivari's work and accordingly relabeled.

From about 1668 Stradivari signed his instruments with his own name. It is possible that he had then left Nicolaus and was working for himself, for he was married in 1667. Nevertheless, for nearly twenty years he adhered more or less to the Nicolo Amati style, and to his small patterns, showing individuality only in minor details on the shape of the scroll. For this reason Stradivari's productions before 1690 have been termed Amatisé. This wise moderation, this distrust of himself unguided on new roads, hand-in-hand with patience that knoweth how to await its time, allowed the flower of Stradivari's genius to grow to its full capacity. That end attained, there was no more uncertainty as to which path to follow; no more feeling his way. This, however, was not until he had reached the ripe age of fifty-six.

It is customary to divide the life and activity of Stradivari into three periods. On the whole, such a division may be right; but as the brothers Hill remark in their work, "Antonio Stradivari": "It is to a great extent misleading, for no man of Stradivari's genius could be tied down to act on strict lines. Broadly speaking, he profited by experience, and as he advanced in age avoided the shortcomings noticeable in earlier productions; but, notwithstanding, he made at all times throughout his life various specimens which stand out prominently above others of the same date."

I should rather say four periods: a long spring, full of promise; a summer, full of hope; a rich, abundant autumn; a winter, mild and short. However, three periods and an interlude between the first and second will do.

First Period.—This was the span of youth and early manhood; of learning; of fitting himself thoroughly for his calling; of acquiring, not only a wonderful skill of hand and eye, but also an unerring judgment and insight in all matters pertaining to his art.

Until about 1684 there is an interval of restrained activity. Few instruments appear, and these are in the traditional style. We are left in the dark, as to what went on in the master's life or in the still laboratory of his mind. Fifteen years or so are a good slice out of man's life, and Stradivari of all men would not have squandered them. What did he do? Did he continue to work, at least partially, in the pay of Nicolaus until the latter's death? Did family cares for a time suspend his labors? Was he busy experimenting while he kept the wolf from the door by work in the accustomed groove? The brothers Hill mention a set of instruments which he executed in 1682 by order of the Venetian banker Monzi, for James II, which shows that he did work for himself, and that his reputation was growing. Or was it also at the same time an interlude of traveling and looking about in the world, of broadening his views and ideas, of forming connections, commercial and otherwise, in order to obtain the best possible material for his future work? Did his eyes perchance feast for the first time on the wonders of Venice and Florence? In Rome did he for the first time hear Corelli draw the hidden soul out of a violin? Did the contemplation of the master works of Raphael and Michael Angelo, of the loggias of St. Peter's throw a firebrand into his soul, until modest man though he was, he exclaimed after Correggio, "Anchor' Io son artiste"? ("Anchor Io son pittore").

Perhaps the mere suggestion of thoughts as these sounds like wild exaggerations to those who see in this incomparable master of lutherie only a simple-minded, illiterate man; an artisan at best, be it the cleverest one that ever lived. At all events, about 1690 a change in Stradivari's work begins to manifest itself. The same authorities are of the opinion that the master was influenced in the conception of the long pattern now appearing by the violins of Maggini. Some of the Amati traditions are still preserved, but the form broadens out, the arching improves, it becomes flatter, the degrees of thickness in the wood are carefully determined, the *ff* holes appear straighter and nobler in design, the varnish is more highly colored and fiery: in short, the whole instrument is approaching the stage of perfection which it reaches with the next decade.

Second Period.—Stradivari creates master works, one following the other, each seemingly more perfect than the other, yet all nearly alike in perfection, and continues to do so for more than twenty-five years: 1700-1725. It is impossible here to touch on the details of Stradivari's art as shown in the productions of this second period. Able minds and pens have treated this subject in a manner which leaves no room for further comment. Comparing these gems with the instruments of his predecessors, we see that no item, however apparently insignificant or hidden, has escaped the master's observation, or failed to become the subject of study and subsequent improvement. We see this exemplied, for example, in his design of the bridge, which, after numberless essays in this direction by previous makers, has to this day remained the unimprovable pattern.

How important a factor bearing on the quality of the tone is the bridge—at best, an extraneous part to the violin organism—becomes clear when we alter its form ever so slightly. If the familiar pattern is replaced by a plain, square piece of wood, the tone ceases almost entirely. Indeed, every incision, every curve, every detail in this little marvel is not, as many think, a thing of accident, caprice, or mere ornamentation, but the result of endless and delicate experiment. The primary object of the bridge is to transmit the vibrations of the strings to the sounding-board.

The same care is given to the selection of the wood for his instruments. When one notices how other contemporary makers have been less particular on this point to the detriment of the tone of their instruments, one comes to the conclusion that Stradivari possessed not only the most profound knowledge of the acoustical properties of wood, but very likely spared no trouble in securing just what he wanted.

Delicate experiments as to the sonority of wood used at various periods of his life have revealed the interesting fact that a rod of maple obtained from a fragment of a Stradivari violin of the date 1717, under certain experimental conditions, produced the tone. A-sharp; a rod taken from another violin made in 1708 produced the same tone; three rods of deal obtained from three different instruments bearing the dates 1690, 1724, and 1730 respectively, all produced the same tone, F.

Nothing can be more perfect than the master's purfling. Seen through the magnifying-glass it looks as if laid in by the finest machinery invented for the purpose. The scroll, too, is a masterpiece of easy grace and strength, worthy of a Benvenuto Cellini. So are the *ff* holes, which perhaps as much as any of the many details in the shaping of the violin body reveal the superiority or inferiority of a maker's workmanship.

The most striking characteristic of the Stradivari violins of this period is their general shape. We get for the first time the so-called flat model. The experimental efforts of the preceding decade (1690-1700) had gradually but surely led to it. The master has given his instruments a broader waist, increased the thickness of the wood, particularly of the belly, and diminished the swelling or arching so that in the center, under the bridge, it amounts to only about half-an-inch, while in the Stainer and Amati productions it reached nearly double this height.

The result of this alteration in the general form to which the varying degrees of thickness in the wood are carefully adjusted, is the wonderful increase in the tone which makes the Stradivari violins of the second period such unrivaled organs of sound.

In these instruments there is practically no bottom and no end to the tone—providing the tone-production of the player is what it should be. At the lightest touch of the bow this tone seems to emerge from mysterious depths like Aphrodite out of the deep still sea; and like her veil and beauty, to expand, floating and trembling on the soft waves of the air. Add to this sweetness, this mellowness, this voluptuous, earth-born, heaven-seeking beauty, a triumphant strength, brilliancy, intensity and carrying power, and we have indeed the *ne plus ultra* of a violin-tone, attained not before or ever after Stradivarius. In keeping with this tone is the varnish which the master gave to his violins. It is usually of a deep auburn-red, replete with color, to which is lent, as its relieving concomitant, a rare transparency. It is not the pure, chaste, golden halo of morning which we see poured out over Petrus Guarneri's instruments; it is rather the rich deep red of the setting sun which has received into itself the countless joys and sorrows of a day in the world, and bidding it farewell, leaves a long train of purple behind on the sky. It is interesting and instructive to note that Stradivarius, even in this period, varies his patterns in general and in detail, with the result that seldom two instruments are exactly alike. It may have been the quality of the wood which dictated a different treatment, or the special wish of a customer. Probably more often, it was the true artist spirit within him which, sure of his powers and weary of mere repetition, loved to play with difficulties. Though he altered the mode of expressing himself, the noble message is always the same.

Third Period.—Stradivari's life and work, at the time to which we now come, obedient to the laws of all flesh, is a period of decline. It is the late autumn in the artist's life, when the impetuous productive force of earlier years has spent itself; when work is flowing along in the broad quiet bed of habit and routine like a laden ship bearing down stream towards its destiny. Stradivarius had created his master works, but where other men give up their work on reaching their crown of snow at three-score years or so, he labored on. Much of his manhood strength seemed yet in him, and he had still much to do, in his eighty-first year. How marvelous such a life of usefulness! For thirteen years more he was spared to enjoy the fruits of his labor: not in feebleness and enforced idleness, but by adding to them, and by imparting to others what had been the glory and happiness of his own life.

With special interest, akin to reverence and half-envious admiration, one turns to this third and last period, the closing scene of the master's career, a venerable old man, a thin, stooping figure, in cap and leather apron, a face furrowed by thought, in his little kingdom, his small workshop, surrounded by talented pupils, who watch, follow, and help their master. Behold among them his two sons, Francesco and Omoboni; Carlo Bergonzi, who—as with the disciple who leaned on Jesus' breast—seemed best to have understood and imitated the master; the talented Guadagnini; perhaps also, for a short time at least, the man who was almost to reach him in fame, Giuseppe Guarnerius. A charming scene one can thus conjure up, an idyl worthy of the brush of a Rembrandt—this snow-haired man moving among his little flock, dropping advice into their ears as he passes and inspects their work; turning again with faltering steps and contented grunts to some half-finished work at his own bench of many years' toil.

Stradivari left off making violins one year before his death, which occurred in 1737, at the age of ninety-three. Already from 1730 his work shows more and more the effects of old age. It becomes timid; the workmanship loses its former finish, and with it the tone suffers in elasticity and brilliancy. There is also a touching half return to the long abandoned form which he cultivated in the days of his youth. Numerically there is a rapid decrease. Some of his last instruments he probably only prepared for his pupils to finish, and these later found their way into the market under the master's name. While he lived he was most particular that no instrument except made by his own hand from start to finish should bear his label. The label of those made by his pupils, mostly Bergonzi, read either "Sub disciplina di Ant. Stradivarius"; or, "Sotte la disciplina di Ant. Stradivarius."



THE HOUSE AND ROOF-TOP WORK-SHOP OF ANTONIO STRADIVARI

Altogether, it has been estimated that about one thousand violins are attributable to Stradivari; also

about three hundred altos, 'celli, and other instruments. Among these were different kinds of viols, some bass viols which at his time were yet in use in orchestras, lutes, guitars, and mandoras, all exquisitely wrought. How many of his violins have endured to this day none is in position to say, but it seems still a goodly number. At the end of the chapter is a list of authenticated Stradivarius violins owned in the United States or by artists known to the concert-going public.

The extraordinary prices which the best of Stradivari instruments command at the present day is a matter of common knowledge. The master, it is said, sold his violins at the uniform price of £4 which would be equal to about eight times that amount in the twentieth century, or around $150. In those days this may have been considered by him, and no less by his customers, a good price to pay. His industry should have secured for him a nice competency. At the beginning of the nineteenth century prices on genuine Strads. began to increase by leaps and bounds. They have gone on increasing, and will no doubt continue to do so, as with old masterpieces in painting and sculpture, until only millionaires will be able to bid for them. Finally they will find a resting-place, one by one, storm- and weather-beaten *Téméraires,* in the haven of national museums and collections.

Something should be said in this connection to vindicate the rich amateur and violin collector, who is commonly chided for withholding such priceless treasures from the hands of the professional, who would put them to their proper use. Save for such temporary confinement, consider how few of these old instruments would have stood the merciless strain of professional life. It is affirmed that some of the best Stradivari violins have already been played out, worked to death, left a mere wreck of their former self as far as tone is concerned. One can almost believe it, for many know from experience that a violin, played on for hours at a stretch, gets tired, the voice husky like an overworked singer. Only rest will restore the tone to its usual brightness and responsiveness. In the plush-lined, scented box, under lock and key at the rich collector's house, these old gems take their holidays. For the sake of future generations, let us be thankful for the selfish propensities of the collector. Were it not for him these treasures would survive only as myths.

The history of the master's best violins is naturally associated with the history of some of the most famous violin artists. Already Corelli, it is reported, used a Stradivari violin; likewise Viotti, Ernst, Alard, and many others of that epoch. Paganini's collection contained one, although his favorite instrument was a Guarneri.

How many triumphs some of these violins witnessed, how many thrills and raptures of pride and enthusiasm, how many failures, too; how many heavy sighs of disappointment, disenchantment, tremors of wounded vanity and pride, or regrets at parting echoed through their delicate, sympathetic frames, as tear-dimmed eyes rested inconsolably on their luminous varnish.

Of the great master's home life we know little. He was married twice; had three sons and two daughters by the first wife, and several by the second. One can hardly imagine him otherwise than a kind husband and father, and an upright man in his dealing with the world. His work is almost a guarantee for those qualities. As the gardener who spends his days in Nature's company unconsciously imbibes from her some of her gentleness, purity, and patience, so one fancies that this man in the constant society of his wooden friends, had a conscience as transparent as the varnish of his violins, and a humor as fresh, serene, and healthy as the smell of fresh pine and maple. At least some of that happy symmetry, ease, and perfection which characterized his work must also have permeated and regulated his life. Lest there be all light and no shade, let us say, by way of conjecture, that the good master was perhaps a trifle too laborious, too exacting—and that his wife and children, pupils, and patrons had not always an easy time of it. One wonders if Signora and Signorina Stradivari had to look after the business and the customers? They say the master was always working; surely, some one had to see to other things for him.

What noble, soul-satisfying work this shaping of violins must have been; more satisfying, one could fancy, than the kneading of the sculptor in his yielding clay. It had all the healthy naturalness of the artisan's craft, without lacking the breath—ennobling, stimulating—which blows from those loftier heights where dwelleth the ideal. How delightful to work in wood, which breathes the silent mystery of forests and mountain-side, the echoes of distant avalanches, the cry of chamois and eagle! So he sat, day after day, year after year, from early morn when the sun first kissed the glossy boards hung up to dry by the open workshop window, till the "Angelus" from the near cathedral of St. Dominicus rang over the quiet little town—making violins—making violins until his own soul, like the tone of one of them, tuned to an heavenly pitch at the gentle touch of death, floated off to swell the great orchestra of celestial souls. Antonio Stradivari died on the 19th of December, 1737.

The influence of this extraordinary man on the art of violin making, and on musical art in general, can be readily imagined. This influence was spread, firstly, through his numerous pupils and followers, who carried the precept and example of the master directly into their own established workshops and thus enriched the world with valuable productions; secondly, through the imitation of his patterns, which form the bulk of the wholesale production of violins in all countries today; thirdly, and last but not least, through the stimulant which his unrivaled instruments gave to executive and creative musical art from Corelli down to the present time.

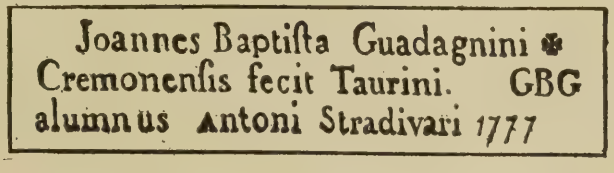
His Pupils and Disciples

With his two sons, Francesco and Omoboni, the illustrious name seems to have died out; at least, as far as concerns the art of lutherie. Of these Francesco was the more prominent. After finishing a number of his father's instruments at his death, he made some excellent violins bearing his own label. Strange to say, and unfortunately for him, he created a model of his own which proved inferior to that of his father. He died six years later, preceded by one year by his brother Omoboni. The three are buried in the same tomb.

To greater eminence attained Carlo Bergonzi (1712-50), one of Stradivari's best pupils and imitators, who rented his house and workshop, and established himself and his two sons, Nicolaus (1730-50) and Michelangelo. Since the genuine Stradivari's have reached prohibitive figures Bergonzi's violins are much sought after by professional artists. They are distinguished for their large and noble tone and fine workmanship. Nicolaus and Michelangelo Bergonzi's instruments fell below their father's work.

Equal, if not in some respects superior, to Bergonzi's violins are those of Lorenzo Guadagnini (1695-1740), another of Stradivari's pupils, who established himself at Cremona, and helped to preserve its fame for yet a few more decades. His violins, as well as those of his son, Joannes Baptista Guadagnini, who worked at Parma (1750-85), are among the most highly-prized of Cremonese instruments of the second rank. Tone and exterior are here of equally striking perfection.

With the well-known name of Alexander Gagliano (or Galiano), who subsequently became the founder of a distinguished family of luthiers of the same name in Naples, and Francesco Gobetti of Venice, the number of Stradivari's pupils is not exhausted. The appended list of pupils and imitators enables one to trace the influence of his work; meanwhile we hasten on to the most eminent of all, as it is believed: Giuseppe Guarneri, also called Joseph Guarneri del Gesù.



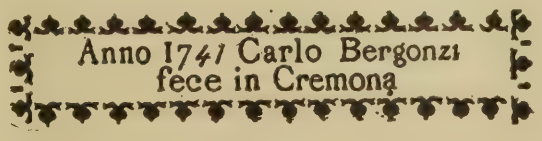
PUPILS OF STRADIVARI

Francesco and Omoboni Stradivari.
Carlo Bergonzi (1712-52).
 Michelangelo Bergonzi (1730-50).
 Nicolaus Bergonzi (1725-60).
Lorenzo Guadagnini (Cremona, 1695-1742).
Joannes Battista Guadagnini, father and son (Parma, 1750-85).
Joseph Guarnerius del Gesu (Cremona, 1683-).
Alexander Gagliano (Naples, 1695-1730).
 Nicolo Gagliano (1700-41).
 Giuseppe Gagliano (1740-50).
 Ferdinando Gagliano (1740-1800).
 Gennaro Gagliano (1700-50).
Francesco Gobetti (Venice, 1690-1720).
*Domenico Montagnana (Venice, 1700-50).
*Gregorio Montade (Cremona, 1670-1730).
*Tomaso Balestrieri (Mantua, 1720-50).

* Thought by some to be imitators only.

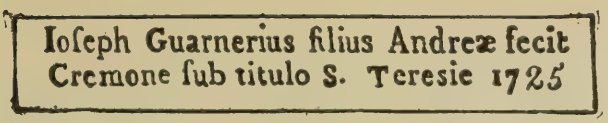
IMITATORS OF STRADIVARI

Pietro della Costa, or Cæsta (Trevisa, 1660-80).
Michael Angelo Garani (Bologna, 1685-1715).
Carlo Giuseppe Testore (Cremona, 1690-1710).
Giovanni Baptista de Gabicellis (Florence, 1745-60).
Gaspard Assaloni (1690-1710).
Hans Mans (Naples, 1710-50).
Lucas Maher (1714-1730).
Spirito Sursano (1714-20).
Francesco di Milano (1742).
Camillus de Camile (Mantua, 1720-50).
Vincenso Panormo (1740).
Carlo Ferdinando Landolfi (Milan, 1750-60).
Catena (Turin, 1746).
Gio. Battista Gabrielli (Florence, 1745-60).
Antonio Bagetella (1782).
Laurentius Storioni (1780-1804), the last Cremonese maker.



LIST OF AUTHENTICATED VIOLINS OF ANTONIO STRADIVARI, OWNED IN THE UNITED STATES

Maker's Date	Name, or former owner	Name of Present Owner
1679		Max Adler
1683	"Madame Bastard"	David S. Carter
1683	"Lord Aylesford"	Emil Hermann
1685	"Le Marquis Daria"	Michael Gusikoff
1687	"Conte Le Chesnaie"	Rodman Wanamaker (estate)
1690		Partello Collection
1690	"Lord Nelson"	
1691		Leopold Auer
1692		Mrs. Wm. A. Clark
1694		Mrs. Matthews Bryant
1697	"Prince Uchtomsky"	Wurlitzer Collection
1698	"Martinelli"	Wurlitzer Collection
1698	"Marie Schumann"	Jaques Gordon
1698	"Joachim" (long model)	Hugo Kortschak
1699		Ben Roeder
1701		Mischa Dushkin
1701		Nahan Franko
1701		Frederick Kradkin
1703	"De Rougemont"	Wurlitzer Collection
1704	"Betts"	John T. Roberts
1708	Huggins	Gustavo Herten
1708		Bernhard Sinsheimer
1708	"Soil"	Herbert N. Straus
1709	Havemeyer	Mrs. Archibald Mitchell
1709		Mrs. Norton
1709		Wurlitzer Collection
1710	"Dancla"	Rodman Wanamaker (estate)
1710	Roederer	George H. Andrews
1710		Martin Loeffler
1710		Joseph Fuchs
1711	Hawley Collection	George Pettinos
1712		Ralph Granger
1713	"Sancy"	Felix E. Kahn
1713	Pingrille	Evans O'Neill Kane
1714	Grün	Franz Kneisel (estate)
1714	Smith	T. C. Petersen
1714		Mrs. Leonora Jackson-McKim
1714	Joachim	Albert E. Stephens
1715	Lipinsky	A. P. Malozemoff
1715		Roderick White
1715		Mrs. B. C. Ellery
1715	"Titian"	Efrem Zimbalist
1716		Horace Havemeyer
1716		Mrs. Olive Mead Green
1716		Efrem Zimbalist
1717	"Recamier"	Mischa Elman
1717	"Le Rossignol"	Lea Luboschutz
1717		Max Rosen
1717	"Piatti"	John W. Coggeshall
1717		Sascha Jacobsen
1717		Michael Banner
1718		John Frothingham
1720		Mr. and Mrs. Storn
1720	"L'Eveque"	F. C. Frost
1721		Carl C. Conway
1721		Francis Macmillan
1721		Morton Barker
1721	"Archinto"	Herbert N. Straus
1721	"Jansa"	Charles Ringling
1721		Mrs. Matthews Bryant
1722	"The Earl"	The late W. T. Cousens
1722		Rudolph Polk
1722	"The Imperator"	John S. Phipps
1722		Mischa Elman
1723	"Joachim"	Rodman Wanamaker (estate)
1723	Spohr-Bott	M. Zamustin
1723	"Spanish Strad"	T. C. Petersen
1724	"The Ames"	Leslie Brown
1724		William Wainright
1725	Wilhelmj	J. E. Greiner
1725	"Duke of Edinborough"	Partello Collection
1727	Rode	H. S. Grimes
1727	Paganini	Gittelson and Howard
1727	Nestor	H. S. Grimes
1727	Kreutzer	The late Wm. A. Clark
1729		Wurlitzer Collection
1731	Kiesewetter	Horace Havemeyer
1732	"Hercules"	Eugen Ysaye
1733	"Des Rosiers"	John H. Bennett
1733		Francis Underhill
1733		Socrate Barozzi
1735		Mischa Elman
1737		Carlos Sedano
1737	"The Swan"	Rodman Wanamaker (estate)



CHAPTER XXIII

GIUSEPPE GUARNERI DEL GESU

Strongest Possible Light and Shade—Question Signs—His Early Life—First Attempts—Fact and Fancy—Bad Wood and Careless Workmanship—Gems of Different Form and Color—Fourth Period—In Prison—The End—Greatest Master After Stradivari—The First-rank Master Period Ends.

AMONG the great representatives in all the arts there have been men who stood out from the rest like some fantastically-shaped peak in the clear outline of a mountain chain; men conspicuous as much by their personality as by the originality and force of their genius; men whom we cannot altogether love and revere—because of their faults which are as great as their powers—but from whom we cannot escape; men who fascinate and haunt us; whom we admire, the while we pity their infirmities; and to whose greatness we surrender because we have no measurement for it. Such a man was Paganini; among painters Turner was perhaps another, as more certainly was Whistler. Such a man was also Giuseppe Guarneri, or as he is more often called Joseph Guarnerius del Gesù.

Comparing his genius with that of Antonio Stradivari, it appears in the strongest possible contrasts of light and shade. There, genius harmoniously filled the whole personality—was one with it; here it runs riot, is in turn the master and the slave.

The story of Giuseppe is short and sad. There are question signs everywhere: from the mysterious appendage to his name on his labels, and the "del Gesù" by which the fiddle world is wont to call him, to the mysterious sources of his powers. As to the details of his checkered life, traditional reports are the sole supply for desired information, other than what the historian and connoisseur have been able to read in the problematic symbolism of his works.

About all we know for sure is that Joseph was born at Cremona on the 8th of June, 1683—one year before the death of Nicolo Amati—the son of Maria Locadella and Joannes Baptista Guarneri, brother of old Andrew of Guarneri fame. Fiddle-maker's blood may therefore have been running in Joseph's veins—perchance from some unknown grandsire lute-maker, for it is not likely that his father followed the profession of his relatives, since no instruments with his label are extant.

For some reason young Giuseppe, according to Fétis and other musical historians, was not apprenticed with either of his elder cousins, Joseph and Peter, the sons of Andrew, but with Antonio Stradivari, who then was nearing his best creative period. How long he worked in Antonio's workshop and with what influence on his budding talent, historians do not tell. Only from the year 1725 do instruments appear with his label. He was then a man of forty-two. Was he established by himself then or before? A man of forty-two in Italy at that time usually was. Surely he had made violins before the age of forty-two? What has become of them? How were they labeled? One might press question after question, but all in vain. Oblivion has drawn the veil across this part of Giuseppe's history. What, then, is the story his works express in the language of curves and forms, of wood and workmanship and varnish? The "first attempts (*sic*)—at 42—of Joseph," says Fétis, "were not marked by any characteristic sign of originality, except a certain indifference in the choice of his material; in the forms, which are variable, and in the varnish."

If fancy may be allowed to interpret fact, that part of Joseph's life might read as follows: Giuseppe learned the art of fiddle-making from some other master, whoever it might be, but not from Stradivarius. It could hardly have been possible that Stradivari, particularly at a period when Stradivari's genius had already attained to its fullness, would not influence a young apprentice, no matter how talented, just as he influenced his other pupils, Bergonzi, Guadagnini, and Gagliano. Perchance, Giuseppe did come to Antonio as apprentice and ran away from the too punctilious master, after a short time on the work-bench, an opinion corroborated by Horace Petherick, who identifies him as one Andrea Gisalberti, who had connections with the older Brescian makers. Otherwise it is strongly probable that Joseph learned from some inferior master. Genius presently feels its way, but character is weak: thus Giuseppe does not get on, while others with less talent do. His cousin Joseph takes him in and gives him work to do. The small pattern which Giuseppe cultivates at first seems to point to such a relation. So the years go by. Then Giuseppe tries to stand alone, now forty-two years of age, but bad habits and poverty are in the way, and the outcome is the work described by Fétis: bad wood and careless workmanship.

Then comes a time, some years later, to quote Fétis again, when "we find his instruments made with care.



THE OLD "STRAD"

From the Painting by Lionel J. Cowen

The wood used for the sides and the back is of excellent quality and cut on the quarter; the deal of the belly has been well chosen; the varnish, of fine complexion and elastic quality, is of the loveliest tint, and rivals that of Stradivarius. The instruments of this period are of small pattern; their outlines are happily designed; the arching, slightly elevated, subsides by a gentle curve to the purfling; the inner parts are formed of good deal." Then Fétis goes on to speak of the degrees of thickness in these instruments, particularly in the middle of the back, which in his opinion are too great, "a radical defect, impairing the elasticity, the freedom of their vibration, the brilliancy of their sound." He finishes by saying: "The stamp of originality is apparent in the instruments, notwithstanding the variable



THE HOUSE OF GUARNARI
The one at No. 5—observe the cross over the door.

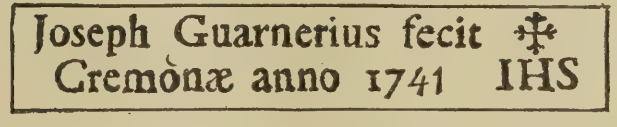
forms in which the artist still indulges." This period is followed by a third period, the happiest and greatest in Giuseppe's life, in which his genius throws out gems of different form and colors as a crystal throws out rays. The violins are small and large; workmanship is perfect; the varnish beautiful in luster, brilliancy, and suppleness; the tone rivals that of Stradivari's best productions. Over all his works lies full the charm of an originality as powerful as it is varied.

What does all this tell? What was the secret lever to this felicitous state in the artist's work? Was it success? Yes; but perhaps at first it was something else. Perhaps it was the ennobling, strengthening influence of a loving wife, who helped him and urged him on; who kept him out of wineshops and pleasure resorts; who drudged for him and saved to see him succeed. Indeed, according to a report, he was married to a Tyrolese maiden, who helped him in his work.

Then comes the fourth period in Giuseppe's life, when all at once, says Fétis, "immediately after this glorious period in his career, Guarnerius became so inferior to himself in the instruments which left his hands that it would be impossible to recognize his productions if the stamp of originality, which he preserved to the last in certain details, did not assure us they were his. Poorness in the wood, in the workmanship, and in the varnish all strike the eye of a connoisseur as the degenerate fruit of a great talent decayed." As just said, he did succeed—succeeded gloriously—until the devil in some form or shape enticed him away from his sweet haven of love and peace, work and success. Then he sank quicker than he had risen, and deeper and deeper, crushing in his fall a wife already made unhappy. Eventually he landed where as a rule only bad or very unfortunate men land—in jail.

Joseph Guarnerius in prison! One can well picture to oneself the man awaking from his sad dream of a dissolute, irrevocably spoiled life; tortured by remorse, but tortured still more by the claims of the immortal genius in him which cried for work—work to earn its crown, not of glory any more, but of rest. What must it have been to see the days crawl by as if on crutches, through dim, barred prison-windows; to hear, perhaps, the old familiar tolling of the bells which once had called him at eventide away from the good work-bench into the embrace of a loving wife.

Poor Joseph Guarnerius! Providence sent him another angel in the form of woman: the jailer's daughter, who took pity on the wretched man. Enough! A touching tradition says she procured wood for him and tools—good or bad, and varnish where she could get it cheap from any maker who had it to spare. Then Joseph Guarnerius, with feverish, badly nourished body, set to work and made violins: any kind of violins, if



only they brought peace to his mind and some little money to buy more wood and varnish for his eagerness to work. His good angel went out and sold them in the street for what she could get for them, and with womanly tenderness bought the little comforts, too, besides the varnish and the wood. Thus Giuseppe worked in jail until one day his patron Jesus, whom he had disgraced, took tools and wood and varnish from his tired, trembling hands, and changed the prison into Paradise.

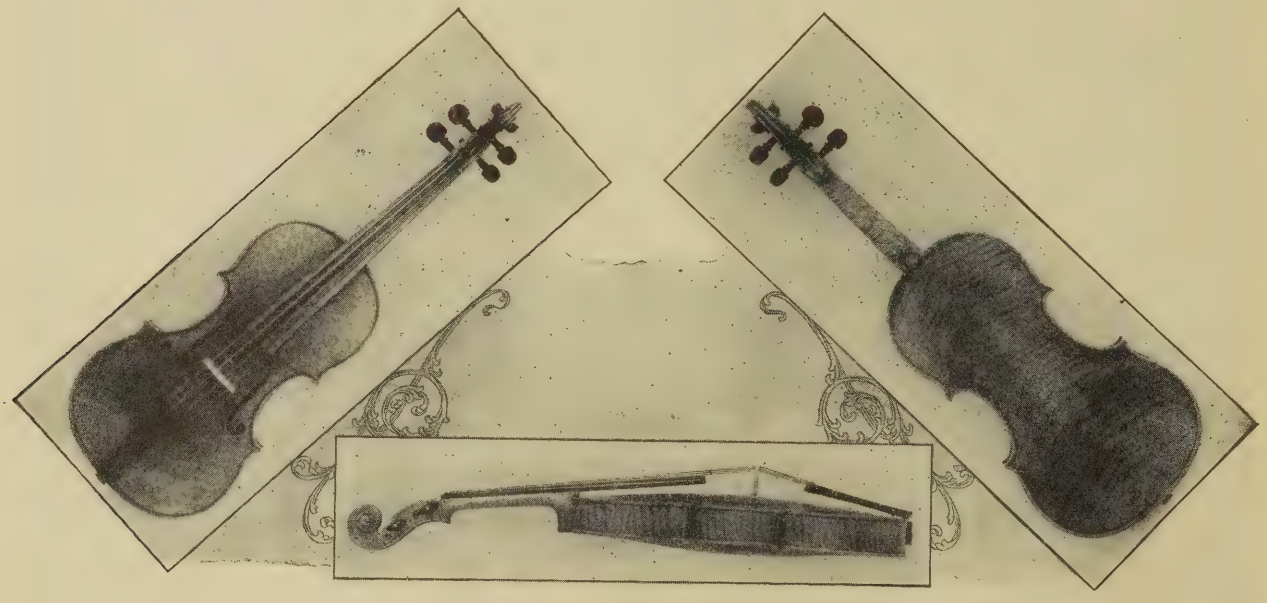
Giuseppe Guarneri del Gesù was the greatest master of violin-making after Stradivari. His best instruments are the admiration of the connoisseur, the amateur, and the artist alike—treasures of their kind, made still more

priceless because there are so few. It is interesting that even at the beginning of the last century their true value was hidden from the professional world, and that, compared to Stradivari's masterpieces, they commanded but a moderate price. Paganini's partiality for a Joseph del Gesù violin, which he called his "cannon," drew wider attention to their wonderful merits.

With Joseph Guarneri's death ends the first rank master-period in the art of lutherie. There was a goodly after-growth of second, third, and fourth rate makers in various Italian towns, and their activity was almost feverish, as if these men, possessed of the full inheritance of their masters and predecessors, had a presentiment that with them the art would die, and that they had to leave the world provided for time to come.

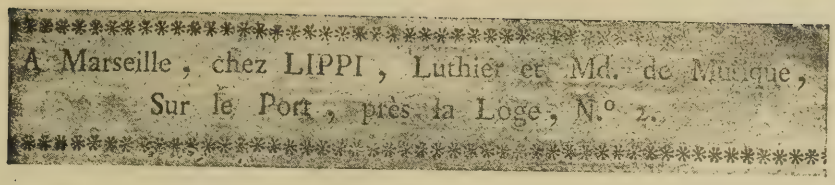
Towards the latter part of the same century, beginning at Cremona—where the art had first flowered—and spreading gradually farther afield, silence slowly descended on the once busy workshops, and now the grass grows on the doorsteps and deserted streets. One by one the toilers went to their well-earned rest, and with them, piece by piece, the priceless jewels of the art: the secrets of the varnish, of workmanship and wood, collected through two centuries.

Is this really so? Before trying to answer the question to the best of an enthusiast's abilities, we will consider briefly the countries outside of Italy, to see what were their contributions to the art of lutherie.



Courtesy of the Wurlitzer Collection.

THE "LEDUC" GUARNERIUS



CHAPTER XXIV

THE ART OF VIOLIN-MAKING IN FRANCE, ENGLAND, AND GERMANY

France.—No Luthiers of Renown Till Later—The Best Known—Contribution Small—Clever Imitators.
England.—English Workers of the Seventeenth and Eighteenth Centuries, and Later—Some Instances Showing Originality—Faithful Imitators.
Germany—A Difference—A Founder—Imitators—Dabbling of Cranks—Sound Makers—Wholesale Production.

Duiffoprugcar died in France, and was buried there. He may have left some pupils in Lyons, but his great spirit did not linger there with them. Post-haste it made for Italy to haunt the lovely valley of the Po, and visit young Da Salo and Andrew Amati in their dreams. We find no luthier of renown in France until much later, after the art in Italy had already reached its climax or begun to decline. All told, there are: Nicolaus Lupot—born in Stuttgart in 1758; died in Paris in 1824—who made some valued violins and 'celli after Stradivari's models and rules; Nicolas and François Médard (1680-1720), ancestor of Henri Médard, a founder of the large violin manufactory at Mirecourt; Ambroise de Comble (1730-60), and John Vuillaume of Mirecourt (1700-40), whom Fétis mentions as direct pupils of Stradivarius; Jacques Bocquay (1700-30); Claude Pierray (1725); Louis Guersan (1760); and, in more recent times, Chanot, Gand, and J. B. Vuillaume. Beyond these, France's contribution to the list of celebrated makers is very small; and her best ones are but imitators. This seems strange considering how artistic and emotional her people are, and how that art should have appealed to them in its simple charm. France was the nursery of the rebec and viol, and the home of the troubadour. Was it the centralization of all artistic life in Paris which denuded the provinces of those elements best suited for following this particular activity?

Even though France cannot boast of Victor Hugos, Alfred de Mussets, and François Millets in fiddle-making, and whatever the reason of this barrenness, she has produced a line of men who understood the art of imitation. This art, too, no doubt a very useful one, albeit fraught with danger to him who gives himself up to it exclusively at the sacrifice of originality. In this particular line French luthiers have remained almost unexcelled. It may be that it was this very cleverness at imitation which taught the French violin-makers from Médard and De Comble down, to desist from attempts at original work, which more likely than not would prove futile in the end. To this day the amateur, eager to procure an old violin, and yet not in the position to pay for a better Italian production, can safely seek it among the large number of instruments left by the various third- and fourth-rate French makers. The wood is usually selected with knowledge and care, the workmanship is good, the varnish durable and attractive in color and tints; and, above all, the pattern in most cases is that of Stradivarius and Guarnerius.

Turning to England, we find also some praiseworthy efforts in violin-making. We need not go back to Ross, father and son, who worked in London between 1562 and 1600, and were simply viol and lute-makers; nor to one Alfred (1560), or Richard Hume of Edinburgh, also a sixteenth-century viol and lute-maker. From a time as remote as 1578 the name of J. Pemberton has come down as the probable creator of the violin loaned by the Earl of Warwick to the South Kensington Museum, an instrument, which Queen Elizabeth is said to have presented to her favorite, the Earl of Leicester. The arms of both these personages are engraved in silver on the finger-board, with the date, 1578; the initials "J.P." are on the tail-piece. The instrument is mentioned by Hawkins and Dr. Burney in their histories of music, but is interesting more as a curiosity than as possessing intrinsic musical value.

Of later date than this somewhat legendary maker is a certain "Jacob Rayman," a Tyrolese by birth, who first introduced the Stainer models into England. He lived in London about the middle of the seventeenth century. Other makers of the second half of the seventeenth and beginning of the eighteenth century are: Edward Pamphilon; Barak Normann (1688-1740), the



FREDERICK THE GREAT AS A FLUTIST

From the Painting by Adolf von Menzel

best of the old English viol and violin-makers, an imitator of Maggini; Cuthbert Urquhart, William Addison (1670), and Thomas Cole (1690).

In the course of the eighteenth century we meet several distinguished names, chief among them: Richard Duke (Holborn, London, 1768), who imitated the best Stradivari patterns, and those of Amati and Stainer in a meritorious style; and Benjamin Banks (Salisbury, 1727-95), one of the best English makers, whose instruments are justly appreciated.

In more modern times, the best known names are: John Thomas Hart (1805-74), noted for his valuable collection of old violins and as a sound student and connoisseur of the Italian masters; William Ebsworth Hill and Sons, descendants of William Joseph Hill; and Thomas Dodd, famous for his bows, which rank with the best.

To these names, representing English activity in violin-making, could doubtless be added many more, but as clever imitators of the Italian and Tyrolese masters they were, generally speaking, inferior to their French neighbors. The climate may have something to do in the case of wood and varnish, as it has in the manufacture of gut-strings, which seem to deteriorate in proportion as they are made farther away from the genial climate of the Gaglianos. The most prominent manufacturers of strings in Italy are descendants of the famous violin-maker, Alexander Gagliano. The contribution of Germany and Austria to the fiddle-making art is also on the whole of an imitatory nature. Germany has one advantage over other countries outside Italy, in that she can trace the origin of the art directly back to one of her own sons, Jacobus Stainer. This Tyrolese master is indisputably the founder of German lutherie. Although it may be urged that Stainer primarily reflected only the Italian art of Nicolaus Amati, he is sufficiently original to deserve that distinction.

The influence of the Cremonese schools began somewhat later to assert itself in Germany as elsewhere. But Stainer's modest Absam workshop was the source of activity which since has grown into a stately river of national income and national pride. One might perhaps divide this activity into three classes:

First: The legitimate artistic imitation by good sound-makers, satisfied to copy their Stainer and the Cremonese masters with as much fidelity as possible, even to the extent of slight deceptions by way of making their productions look like genuine. In rare cases, and less to their credit, they sold them, too, as such.

Second: The dabbling of cranks who could not resist the temptation of trying to improve on the Stainer and Italian patterns. By inoculating their own individuality they produced not only deformities, acoustic impossibilities, but helped to impair the slow growing reputation at home and abroad of the legitimate maker.

Third: The wholesale imitation and production of instruments as carried on today in several fiddle-making centers of Germany, with great benefit to the producers and to the world at large. Did Stainer dream that such would be his influence? Of the first class, the sound-makers, their names were and are legion. One or several are to be found in every good-sized German or Austrian town. Their reputation, with few exceptions, has been more or less local. With the second class, the dabblers, we can likewise dispense. To speak of the third class: Jacobus Stainer had two pupils of the name of Klotz: Egidius Klotz, the father (working from 1660-75), and Matthias Klotz, the son (1660-1720), both equally clever men, and perfect imitators of their master, as their instruments prove. Egidius died; but Matthias studied in Cremona and Florence. Soon after Stainer's death, he settled in his native town, Mittenwalde, a small place in Bavaria, at the foot of the Tyrolese mountains. Here, where good material for his instruments was plentiful and easily gotten, he founded a "miniature" Cremona. Miniature is hardly the right word, except in its artistic sense, for violin-making in Mittenwalde became the cradle of the wholesale fabrication of stringed instruments in Germany.

Sebastian Klotz, a son of Matthias, was almost as clever as his father. After him Matthias Hornstainer, one of Sebastian's pupils, carried on what soon became a large, well-paying business.

To fill a fast-increasing want for cheaper instruments even than the Mittenwalde products, similar industries sprang up in two small villages on the Saxon and Bohemian frontier—Klingenthal and Markneukirchen, which together produce today the largest number of cheap fiddles in the world, not excepting Mirecourt, in France.

As already introduced by Hornstainer in Mittenwalde, the manufacture of violins is here carried on on the principle of divided labor. Practically the whole population shares in the work, from the little mite in blond locks, who holds the mother's or sister's varnish-pot—women mostly do the varnishing—to the veteran master or foreman maker and his *Gesellen,* who cut by hand or machinery the boards for belly, back, and sides, and glue them together.

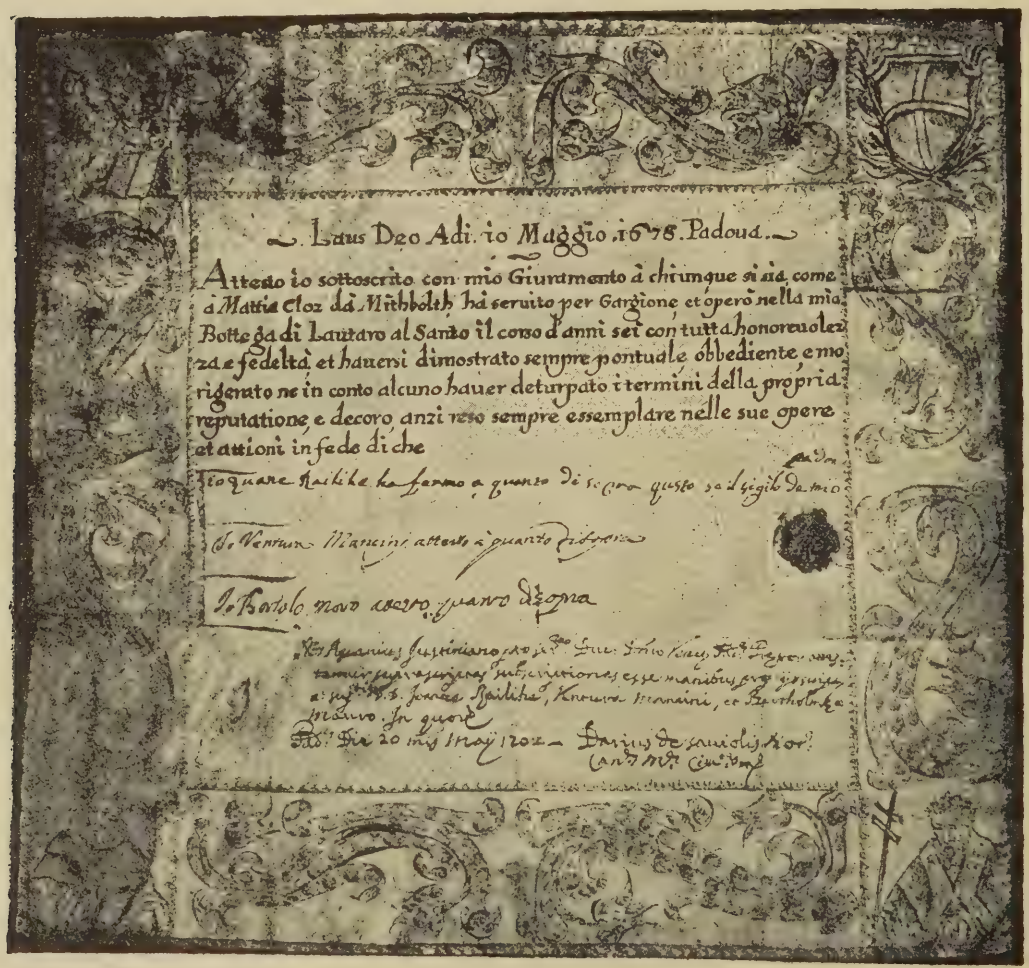
It is a great fiddle kingdom which the stranger enters in Markneukirchen. The kings there, for there are more than one, are not great fiddlers or great makers of fiddles, but men who do the selling and exporting —men of books and bank accounts. Their armies are the workers, generals, captains, recruits, and volunteers:—

Every house and hut is busy; smell of glue where'er you venture,
And the hissing of machinery mixing with the hum of voices.
Instruments are made to order from three shillings for the dozen
To three hundred for one fiddle; plain and inlaid, of all patterns,
Stainer, Strad, and Guarneri, and Amati, Guadagnini;
That's Markneukirchen on the frontier of Saxonia and Bohemia.

The export figures startle the imagination. To quote from a report which appeared in the *Allgemeine Musikalische Zeitung* of the year 1800:

At MARKNEUKIRCHEN, worked year in and out:
78 masters, with hands and apprentices: at violins, altos and basses.
26 masters, with hands and apprentices: at violin bows.
30 masters, with hands and apprentices: at gut strings.
At KLINGENTHAL:
85 masters, with hands and apprentices: at violins.
The minimum of violins produced in both places is 36,000.

What may be the minimum now, a century and a quarter later? And what will it be a hundred years hence? Ye shades of Duiffoprugcar, Da Salo, Andrew Amati, and Jacobus Stainer! These many hundreds of thousands of fiddles have gone to make happy—and unhappy—as many human beings in all parts of the globe, in all conditions of life, in the hills and in the plains, in the woods and in the Pampas, on the outskirts of civilization and in clean suburban houses, as in the back alleys of our big cities!


Laus Deo Adi. 10 Maggio. 1678. Padoua.

Attesto io sottoscrito con mio Giuramento à chiunque si sia, come
a Mattia Clotz da Mithbolth ha seruito per Garzone et operò nella mia
Bottega di Lautaro al Santo il corso d'anni sei con tutta honoreuolez
za e fedeltà et hauersi dimostrato sempre puntuale obbediente e mo
rigerato ne in conto alcuno hauer deturpato i termini della propria
reputatione e decoro anzi reso sempre essemplare nelle sue opere
et attioni in fede di che

Io quare Railich ho fermo a quanto di sopra con questo mio Sigillo Datto mio

Io Venturo Mancini attesto a quanto di sopra

Io Bortolo mio socio quanto di sopra

Reproduction of a testimonial given to Mathias Klotz in May, 1678, by Giovanni Railich, a violin maker at Padua. It states that the bearer had worked in his shop for six years, with honor and faithfulness, and that he had given punctual obedience, was correct in all his accounts, and was a worthy example in everything he did.



CHAPTER XXV

IS IT A SECRET?

Only Three Conditions Possible—About Wood—About Age—About Varnish—About Workmanship or Art—Conclusion.

"THERE is no secret about it," says your modern maker of violins and 'cellos; "it is all a silly fable," and he tries to smile, to lessen what he thinks a blow to tender feelings—that amiable, grim, contemptuous smile which such superior knowledge gives—when dealing with an ignoramus like yourself.

"But the tone?" you put in feebly.

"Will be," says he with emphasis, "as good a hundred years hence as any of those gems by Guarneri and Amati."

"And the varnish?" you falter; picking up courage when you see him somewhat dazed, you point to one of his creations, "This looks so cruelly—red—hm—ugly."

Quickly he is up in arms, to crush you with expert weapons. "When that fiddle is played on and handled for a while, it will shine like wax," he says; "the best of oil varnish this; that new look will rub off in time." So he goes on to convince you that his violins are made exactly like the Cremonese ones, and less than fifty years hence will sound exactly like your Cremonas. In short, you are a poor fool for ever having thought otherwise. Of course now you believe him—only you don't buy his violin. That is—

You begin to believe he must be right—until you are outside the shop, and then you murmur with Galilean obstinacy—or conviction: "Yet it is a secret; it must be, after all."

What is it? The instruments of these Italian masters have been copied so that one can hardly distinguish them from the originals. Through the magnifying-glass the wood has been dissected. Splinters of it have been dried, roasted, made into a powder, steamed, soaked in water, vinegar, and preserved in alcohol; the measurements, the proportions of thickness of belly and back have been taken with the minutest care, with the latest improved instruments to the one-hundredth part of an inch—the breadth of a hair. The least detail has been made the subject of profound study, yet no one can reasonably affirm that the copies equal the originals. There are possibly only four conditions on which this secret, if it is one, hangs: wood, age, workmanship, varnish.

What *was* in the wood of the great Cremonese masters? I fear it was, as that certain oft-quoted painter said of his colors, "mixed with brains." Mr. Hart in his work on the violin refers to the peculiarity which the old masters had of piecing; that is, of using under certain circumstances small bits of wood, going to no end of trouble in piecing them together rather than use a possibly inferior or less suitable material of which there was abundance. This certainly is significant proof of how careful these men were, and how much they knew about wood as to its acoustical possibilities. How far this knowledge was self-acquired by the master, or was handed down from former generations—like the efficacy of certain herbs which was the secret of our great-grandmothers—one cannot tell.

It is told of Stainer that he used to go into the wild mountain fastnesses of the Tyrol and pick out the trees, the wood of which he wished to use for his violins—usually such as had already begun to die off at the top; that further, before felling a tree, which he did with his own hand, he would knock with a hammer against the trunk and listen to its sound—its musical soul, as it were. What did he hear? He alone knew. He also would sit at the foot of a steep incline while the felled trees were hurled down into the valley, and listen to the tone they emitted in falling from bowlder to bowlder. The grand poetry of it—like blind Homer listening to the heart-beat of the ancient world!

It is one of the marvels in the construction of the violin that its essential parts must be composed of two kinds of wood—usually pine and maple, the former for belly, or sound-board, the latter for the back and sides. Savart, the eminent French *savant*, by ingenious experiments found out that pine, as the better conductor of sound, stands to maple in the proportion of 12 to 8. Did these old masters, with something akin to the instinct of the medieval alchemist and astrologer, understand more than our twentieth-century makers about



THE VILLAGE PHILHARMONIC

From the Painting by Stanhope A. Forbes

this perfect mating of wood to produce the ideal marriage of sound?

We are told the Cremonese makers procured their maple wood from as far as Turkey and Galicia, where it was shipped to Venice for the purpose of serving in the production of rudders for galleys. At any rate they got the pine or deal for the belly of their instruments—which is usually considered the most important part—from the Tyrolese and Swiss mountain slopes, where the dryness of the soil and the comparative stability of climatic conditions favored a slow growth of the tree, and with it its acoustic properties, almost nil in wood of soft and spongy fiber. This seems plausible, but who will pretend that the supply of similar material from other parts of the world, from the great storehouse of nature's liberality, has ceased; or that where Stainer found his wood three hundred years ago he would not find it still—were he to live again?

How do our makers procure their wood? Without presuming to know, one supposes in most cases from a merchant who buys it wholesale and retails it to them. At all events it is doubtful that they go into the mountains like Stainer to pick out the trees—even if they knew from one another, and as to the suitability of their wood for the purpose of lutherie. Is the secret then in the wood? Assuredly in part; but only in part.

As the farmer sowing his seed in the autumn hopes for his crops in the following spring, so the present-day maker of violins expects from the future the crown which his own generation withholds from him. It seems reasonable enough to suppose that age will improve a fiddle as it does wine; but to be absolutely sure of it—we are not. Nor are we sure that *merely* playing on a violin will materially change for the better its inherent qualities. The best proof for doubt on this score is furnished by some of these very gems of the Italian masters which are held up as examples.

Fétis relates a case of a Stradivari violin which had practically never been touched since it left the master's hand, which played upon showed every quality which we admire in his other instruments. This has been the experience of more than one professional player.

On the other hand, how is it that instruments quite as old as the Bergonzis and Guadagninis, excellent copies by German, French, and English makers—Italian ones too—do not exhibit the same or similar qualities, if age is the sole factor behind the Italian master-works?

It is an interesting thing in connection with playing on a violin, that a good player's playing will do what a bad player's playing cannot do; in other words, an instrument, under certain conditions, may or may not improve with age, in playing. We know nothing of the secret workings in the wood, of the tumultuous life among the molecules when the bow calls it into being. The experience is not without corroboration that a good instrument deteriorates in a comparatively short time under the clumsy, unsympathetic tone-production of a pupil. From this one infers that the opposite is the case under opposite circumstances. Is it with these molecules of the wood when the bow moves over the string, as with a sleeping camp surprised by the enemy, millions scrambling hither and thither to get in line? Does bad tone-production act on them like a bad commander, until with repeated doses the whole molecular army becomes demoralized, to improve only when there is complete change at headquarters?

One thing is fairly certain: a bad instrument to begin with—bad in wood, deficient in workmanship, of an unfavorable pattern—will never materially improve with age; and in proportion as these conditions are fulfilled, and atmospheric and other influences are favorable, an instrument stands a better chance with age.

The firmness, suppleness, and durability of the varnish of the best Italian instruments is indeed marvelous. Take the back of an old Cremonese fiddle where this precious covering is apparently worn away by use, and hold it against the light. There it sparkles and glitters like half-hidden diamonds. Varnish is there—fire, gold, and all. It seems to have soaked into every fiber of the wood—loving it, craving it, becoming one with it. Then take the violin of an inferior German or English maker, under the same conditions. Where varnish was, varnish is no more; and *lasciate ogni speranza*—to find any.

Mr. Hart is inclined to let the varnish of those Italians pass as a lost secret. He says, by way of conjecture, it may have been quite a common commodity in Italy in the great day of Cremona; but with the cessation of the demand for it the recipe may have been lost.

Hermann Starcke remarks that it contained the resin of a certain specie of pine which, since then, seems to have died out in Italy. The resin was called dragon's-blood. Perhaps the climate and the method of applying it to the wood had something to do with its remarkable staying power, just as the coloring was certainly an art characteristic of each maker to a more or less marked degree. These men, from old Andrea Amati and his sons down to Stradivari and his pupils, lived in and breathed fiddle-making air. Fancy half-a-dozen or more such excellent men huddled together in a little town, at one time no less than three of the most eminent in the same street, almost side by side. Jealousy does not seem to have existed; at least it was made obedient to the desire common to all: to create the best possible instruments, the best sounding, the best looking.

That was healthy competition. When they met of an evening in the osteria, what did they talk but shop—fiddles, varnish, coloring. Every little discovery, however jealously guarded at first, sooner or later became the property of all. Hence the uniform excellence of the varnish of the Italian instruments. Perhaps centuries back, in the medieval times of the first lute-makers, it may have been discovered that a certain addition of some transparent substance—a few drops

of this or that in the varnish-pot, a secret, a trick of the trade, a small lost item—gave the varnish its superior qualities. According to Branzoli in his *Manuale Storico del Violinista,* real varnish was applied to musical instruments from about 1400 in Italy, but half a century later became general. One of the first lute-makers noted for his superior varnish was Maller, or Maler, born in Venice in 1460.

As regards the way of applying the varnish, that surely was knowledge handed down, and in all cases necessarily made conformable to climate, wood, seasons, and so on. Doubtless our instrument-makers have tried every conceivable method of applying varnish; but a child may hit on the truth which the wise pass by unheeding. An insignificant item, observed or omitted, may make all the difference.

Not fiddle "making" but "creating" lay in the air which Stradivari and his pupils breathed. The young disciple caught the spirit as soon as he came within the magic circle of Cremona. As our future Wagners and Tschaïkowskys learn their counterpoint and composition, with a higher aim in front of them, so these apprentices acquired all that could be taught them, with the ultimate object of launching out for themselves. Not alone did they desire to establish a trade for themselves and to make money, but in the better cases at least, to produce, to create, to compose violins of their own individuality.

Who will deny the great difference which lies between this conception of the violin-making art and that mostly prevailing in these days. Like our young composers, not all of them had something new to say; not all were Amatis and Guarneris, or even Gaglianos and Gobettis. There were the talented and the dull ones. The dull ones remained dull and became mere copyists and imitators. The talented ones, while yet working with their master, were permitted to issue works with their own name. What a life-giving stimulus for work! True art-spirit this was, such as the clever artisan these days knows not. Other conditions favorable, it was bound to bring good fruit. Even the productions of the second and third-rate Italian maker, modeled after Stradivari or Giuseppe Guarneri, have their own characteristic qualities, their individuality. Wherever it may lie, in the design of the scroll or in the tints, the color of the varnish, it is there like a trade-mark, and by it the maker is recognized. It is the mark which original, creative thought has left. Some men, like Stradivari, were all thought—giants in their line; others were less blessed, but few failed to show something of their own.

We admire the marvelous workmanship, outside and inside, of Stradivari's instruments; but where do we find the maker today, who, like that great master, is prepared to sacrifice years of his life to study only. Who is there, with one purpose straight before him, counts not the cost? Alas, men have now no time to squander on attempts: life is too short, too dear. The hoar-frost of commercialism lays its cruel hand on the tender shoots that pierce the surface of the soul seeking a glimpse of heaven.

So silence reigns where once the buzz of voices; where joy and sorrow went in and out, there sits oblivion at the doorstep and mourns—or clattering indifference, which is worse. Cremona, once the Mecca of a glorious art, is but a dreary little country town in which few people have ever heard or read of Stradivari and Amati. Similar, though not so striking, it is in other towns of violin-making fame. There are some clever, earnest workers here and there who can make a fiddle, cut a bridge, and insert a new bass bar; but on the whole, Italy has fallen far behind other countries.

It seems almost as if, once the crown is lost, everything goes. A king cannot go begging. Even the master-works of Stradivari and Joseph del Gesù have turned their backs on their fair native land. They are more numerous everywhere than in Italy. Dealers, amateurs, and artists go to London, Berlin and Paris to buy old Italian instruments. But then—violins, like mortals, will go where money is; and that commodity is said to be still scarce in the land where sun, macaroni, and good cheer are plentiful.

Only the manufacture of unrivaled gut-strings remains of a glory which has passed from her—fair Italy. And even this is fast deteriorating, until now even the most fastidious of artists have had to succumb to the necessity of using a steel E string. Shall this retrogression endure for aye? Who can tell but that new life will flow back once more into now stagnant arteries: that Italy again will lead in the track of her great children of the past.

Until the great war wrought its ravages, there was evidenced a trend toward the better, with fresher pulsations through her veins of commerce, trade, and handicraft. National unity and the results of better education, better government, will again be felt everywhere. Art is lifting her head like the flower that feels the glow of the sun. So, perhaps, the long-departed spirit of true fiddle-making will once more return and dwell in its native land. It will hardly be in the North. It will be where the joy of living is the people's breath of life. Not in proud, philosophical Germany, nor in smart, superficial France, nor in cold, commercial England, nor in money-mad America—but in the land of the muses: Italy, where the sun is so bright, and the air is so sweet, and the sky is so blue. There, some day into the old root may be grafted new shoots, which will grow as before into a glorious tree.



A TOURTE BOW

CHAPTER XXVI

ON THE EVOLUTION OF THE BOW

Early Records of Bowed Instruments—The Action of Bow Hair Upon the String—Tourte and His Influence.

The origin of the fiddle bow is as we have seen as much a mystery as the fiddle with which it has become permanently associated. Save for an allusion to it in the Sanscrit, and for what East Indian tradition tells us, we know of its existence only from the eighth century of our era, chiefly through pictures connecting it with the earliest medieval forms of fiddles.

Its evolutionary development during the Middle Ages, traceable on the pictorial records, is a haphazard succession of queer shapes—some long, some short, some arched, some less so, and some forestalling to a degree the change from the convex to the present form which the bow began to assume from the end of the sixteenth century.

One characteristic which its most primitive ancestors seemed to have shared with the latest representative of the bow family is the resined horse hair. If not horse hair one might assume that possibly at one time in the Far East some unknown fibrous substance took its place and made the otherwise indispensable resin unnecessary—perhaps to the disadvantage of the tone produced.

How the first fiddler hit on the idea of using hair from the tail of a horse to set the strings of his instrument into vibration, and how the discovery was communicated to succeeding generations of players on bowed instruments in all climes, is one of the many puzzles bequeathed by the dim past for future ages to solve. Seen through a microscope the horse hair appears as an elliptical cylinder consisting of three parts: the marrow, the covering, and a kind of a horny surface skin. The latter presents minute scales or terraces like the mark of a tree, scarcely noticeable to the touch when one passes a single hair through the fingers in the direction of root to the tip, but felt as roughnesses or tiny elevations in stroking the hair in the opposite direction, wherein the tendency is to raise the minute heads of these horny scales instead of smoothing them down.

In this scaly surface of the horse hair, with the addition of resin, nature has supplied the fiddler with the best possible medium for setting his strings into vibration—providing the bow hair is so mounted that one half runs in the opposite direction to the other half so that the uneven surfaces benefit both up and down stroke equally. Long usage gradually wears away the tiny scales and lays bare the second layer of the hair shaft, the marrow; the bow then requires rehairing.

In the process of drawing the bow, the resined hair grips the string, lets it go for the fraction of a second by reason of the elasticity of the vibrating string, grips it again, and again lets it go—and so on through the duration of the stroke.

In the rudimentary state of the bow made of bamboo which to this day one can see in India, the hair was clumsily fastened at both ends, with the tension permanently fixed. Improvement came with the Arabs who at some time or other gave their bow a head or point where the hair was fastened, and a nut fixed in a dovetail notch in the stick. In this form it was probably carried into Spain in the eighth century. Subsequently, it appears sometimes round; at other times pentagonal, and becoming smaller towards the top end.

In the seventeenth century, with the bow used by Corelli, Vivaldi, and their contemporaries, the various degrees of tension which we regulate now by means of a little ferrule were attained by a contrivance called cremaillère. It was a band of metal divided into notches; a movable loop of iron or brass wire attached to the nut served to catch the nut to one of the notches. Tartini's bow was longer, and thus flexible, and more serviceable for producing the great variety of bowings and dynamic shades of expression which he introduced in his music.

Only at the end of the eighteenth century, with François Tourte, born in Paris in 1747, did the bow receive its last, and since then unimproved shape. It is significant that Viotti was the first to use this new bow, and one naturally asks whether he had any share in its creation. Perhaps he assisted the ingenious bow-maker with his advice, or experimented with him; but at all events, his famous "sweep of the whole bow," in which the new Tourte bow surely had its share, won immediate popularity for him and for the bow. The Tourte bows are still the finest in existence, and one

marvels at the unfailing instinct or insight of the maker, who it is said was wholly without education, and was able neither to read or write. To him is due the invention of the little ferrule for regulating the tension of the hair.

Since Tourte various instrument makers have specialized in the making of bows; besides Thomas Dodd, Tubbs, Voirin, Bausch, Weichold, Hammig and the Hills of London, many French and American makers enjoy a deserved reputation.

The acquisition of a good bow comes next in importance to that of a suitable violin. Its right choice depends to some extent on the individuality of the player. As a general rule too light a bow stick is not to be encouraged. It should have sufficient strength and elasticity combined, to answer the demands made on it for light and heavy playing. A light bow is not necessarily best for light bowing styles, such as spiccato and staccato, for Sarasate preferred a heavy bow at all times.



SAINT CECELIA

From a painting by Domenichino.

VIOLIN-PLAYING AND VIOLIN-PLAYERS



VIOLIN-PLAYING AND VIOLIN-PLAYERS

CHAPTER I

PRÆLUDIUM

Father and Founder of Artistic Violin-Playing—A Style of Composition for the New Instrument—A Sure and Broad Foundation—Poor Charmillon and Many Others—No Records of Worldly Instrumental Music of the Time—Contrapuntal Gropings no Safe Criterion—Nor Illustrations of Instruments—Music of the Primitive Kind—Fiddle (viol)-Playing in the Fourteenth and Fifteenth Centuries—Symbol in the Frets.

Corelli is commonly called the father and founder of artistic violin-playing. This is essentially true, for although Gasparo da Salo and Andrea Amati had lived and died, and violin-playing in consequence had been carried on long before Corelli was born, there is no predecessor or contemporary of the Italian master who could reasonably lay claim to the same distinction. It was Corelli who raised "fiddling" to the dignity of an art by the side of other reproductive arts; who first, at least in his own land, freed it from medieval tavern and trampdom reminiscences; who elevated the fiddler from the unsavory reputation of quackery and trickery, and the smell of strong drink which hitherto had clung around him like wet clothes around a swimmer; who made a place for him on one of the back benches in Olympus. It was Corelli who, by the purity and modest grandeur of his style, unlocked the door of the church to a young art, and gained for it a powerful and generous friend and patroness. It was Corelli, before all, who created a style of composition for the new instrument at once appropriate to its nature, and full of future possibilities—a style which, nurtured and impregnated with the best art traditions of a Palestrina and Gabrielli, formed a sure and broad foundation for the lofty structure which it was the privilege of future masters of the violin to erect on it.

Artistic violin-playing, of which Corelli is the radiating point for all future development, is after all only the child of something else, preceding it as the leaf and bud precedes the flower. If you would trace to its beginning that something—call it fiddling, viol or rebec playing, street-fiddling, anything at all—take another long journey back through medieval times. There, like a landmark, is a hand raised out of a long-forgotten grave—that of poor Charmillon, king of ribouds. "And I—" it says; "I am Jean Charmillon, king of ribouds: has an ungrateful world forgotten me? I played the fiddle too." "And I!" "And I!" With other hands starting up all over France and Germany and England, Hungary and Spain; North, East, and West, beyond the Danube and the Vistula, thousands of them. Poor fellows, they all played the fiddle well, they thought, yet cannot sleep their last sleep in peace, it seems, because of Corelli's fame—because of the musical historians.

That honest searcher after truth, the musical historian, has not a very high opinion of poor Jean and his fiddling, and the other wandering brethren of the craft. "Musical historians, my dear Jean, want proofs, evidence! What a noble King of France thought and said and made of you in 1235 is of no account to him. Testimony as to your abilities is wanted; and this, unfortunately, is missing."

Many specimens of the poetry of the times exist: chansons in the soft euphonious French of Provence, charming in form, feeling, and grace of language; veritable gems of the minnesängers, Walter von der Vogelweide, Heinrich von Ofterdingen, Wolfram von Eschenbach, and others. But there is not one small item, not one little scrap of a musical manuscript, of a dozen notes or so, bearing testimony to the worldly music of the times. Nor had they press-reporters, critics, interviewers in those days. The monks, who mostly did the writing, faithfully chronicled the prayers, the parish gossip, and historical events; but they did not think it worth while to record the half-mad doings of those incorrigibles, the minstrels and jongleurs.

In the absence of other evidence, the musical historian has seen fit to draw his inferences as to the abilities of those fiddlers *à la* Charmillon: on the one hand, from the standard of theoretical music at the time; on the other, from the nature of their instruments so far as we can judge of them by means of illustrations. Are such conclusions really fair; above all, are they in-



THE TARANTELLA

From the Painting by F. Vinea

fallible? Would they be considered so today? Can the contrapuntal gropings and meanderings of the early theorists, who seem to have had any amount of brains but no ears, be taken as a criterion for the merry music-making of the wayfaring man—blessed perhaps with somewhat muddled brains, but ears sharp and open, for that which pleases their fellow-man, and brings coppers into their cap? What conclusions as to the possibilities of the violin can the uninitiated draw by seeing the curious-looking, little object in the shop window? Can he possibly imagine from its form the wondrous beauty of its voice? Do four strings suggest



MEISTER HEINRICH FRAUENLOB
Famous Minnesinger of the Thirteenth Century.

the uncanny dexterity of a Paganini? Nor can we judge by the illustrations—mostly bad ones—of a rebec or geige, what feats a king of rebecca-players might have been able to perform on it.

This Jean Charmillon, like others of his class, very likely was engaged as jongleur in the suite of some fine troubadour. His duty was to accompany his master's song, and in odd intervals to give extra proofs of his dexterity. Does anyone seriously think he stood before his king, before the lords and ladies of the court, and held out notes or played unsingable contrapuntal balderdash, and for that was created king of ribouds? Not he! To charm his king, Jean Charmillon played dances, pretty tunes, tricky little runs, and other things. He used his bow and fingers well. It must remain entirely a matter of conjecture, but it is easy to believe that in many instances the wandering man's attainments were not of so low an order as is commonly accepted.

The general standard of music, even in the romantic age of song, may have been low. Even the much-praised singing of the troubadours and minnesänger may have had little to recommend it to modern ears. As for church music, we know that two more centuries had to elapse before Dunstable and Dufay, and the Netherland composers, appeared on the scene. But what of that? Have we not in the gypsies of today examples of musical irresponsibility such as these wayfaring men represented? What daring, what bewildering talent is possessed by some of these nature's musicians! Surely many of Jean Charmillon's fiddling brethren, like the gipsies, had music running like blood in their veins. They could not help it, any more than the bird can help singing. Give such a born musician the most wretched of fiddles and he will yet make it sing. Give him a rebec or an antediluvian viol and he will not be long discovering and bringing to light its hidden resources. What possibly could have been these resources?

It has been pointed out by the historian that on nearly all representations of medieval fiddles, rebecs, and viols, the bridge—if it appears at all—is perfectly flat. But look at the representations of faces and figures of men and women of about the same period, and see the almost laughable inaccuracies in drawing: here, a head which stands almost horizontally to the neck; there, fingers as long as the face and feet. Can we then expect the miniature illustrations of instruments with which monks adorned their manuscripts, instruments which require some technical knowledge to be understood, to be more accurately drawn? It is unbelievable that musicians could have used flat bridges for centuries when it was just as easy for them to cut a rounded bridge, which would give opportunity for sounding each string separately. In the light of reason, is such a thing possible over a period of centuries? Supposing it had been, few effects on the violin are more charming than those produced musette-fashion: one open string, perhaps muted, held out while the melody is simultaneously sustained on the string above or below.

We find these effects largely in music of the primitive kind. Doubtless they were among the first discovered on bowed instruments, on which alone they are possible—if we except the bagpipe and the organ. They suggest the inner life of Nature, the buzzing of her countless insect life, her brooding and falling asleep amid contented murmurings—like a tired child on a hot July afternoon: primeval sounds of the big soul of Nature which the ear of the musician caught and never let go again. They are yet largely used as a basso

continuo, in modern compositions, and formed the basis of the many unmistakable attempts at legitimate tone-painting or coloring which are found in the works of the early Italian violin masters.

On the whole, fiddle playing in the earlier Middle Ages was possibly primitive to a degree not much exceeding the rendering of a dance tune, slow or lively, and some feeble attempts at descant after the manner of the *faux bourdon* of the church singers. Possibly in some cases it attained to what was for the times a startling technical development.

It is often cited that the use of the positions dates from a much later time. If that were true, which is by no means proved in the case of rebec-players, what a variety of effects with bow and fingers can be produced even under such limitations. The voice seldom soars beyond B or C above the staff—and the world of song is practically unlimited.

So much for the possible abilities of Corelli's earliest fiddling predecessors. It is worthy of note that we see depicted in Fra Angelico's picture of the angel with the rebec, that in some cases at least the rebec was held much like our violin—above the breast, near the neck. Such a position indicates the comparative ease with which the instrument must have been handled, thus encouraging daring technical feats, and a different method from that required for the heavy, clumsy viols of a later time. These, of necessity, were held either against the breast or between the legs like the violoncello, or were played like our double-bass. It also seems to point to the important part the rebec played in the invention of the present violin with special reference to its convenient and graceful size.

Probably more accurate is the estimate of the musical historian as to the abilities of the violist of the fourteenth and fifteenth centuries. The very number and character of the instruments, and the uses to which they were put, sheds light on this subject. Of particular significance seems the almost uniform appearance of frets on instruments of the viol kind: a proof, if such is wanted, of their respectability. Want of daring, sticking to rule, jealous suppression of any sign of originality, solidity—these formed the chief characteristics of the art and craft achievements in the Meistersinger period. We find its symbol in the frets.

The "Eselsbrücke," as a later writer calls them, must have limited the technical output on the viols to its minimum. It was altogether too sure-going to admit of originality, of striking out on new technical discoveries, such as the rebec had permitted.

The irresponsible minstrel of the romantic age—that wild, thorny briar-rose by the wayside—was then on the whole an inferior musician perhaps as compared to the fourteenth, fifteenth, and sixteenth century town treble and bass violist who knew his notes, and on Sundays accompanied the singing in the churches, and did other laudable and respectable services. But he of the Jean Charmillon kind was nevertheless superior in invention, daring, and in all-round fiddle genius. No wonder, for he drew his inspiration—

> From the birds in the trees and the clouds in the skies,
> And the tears and the smiles in my fair lady's eyes.



CHAPTER II

EARLY VIOLIN ART IN ITALY

Sixteenth Century—First Half of Seventeenth Century—Second Half—Corelli—The Roman School of Violin-Playing—Artistic Activities—Corelli, the Virtuoso—Corelli the Teacher—Corelli's Pupils.

THUS, along many a circuitous path—through barren stretches, sandy wastes, past lovely fields and meadows, villages, and towns—went fiddle-playing through the centuries, until it reached the foot-hills where Corelli stood and showed the way to greater and sublimer heights, mounting into the clear sky of the last ideal. The violin had been invented, and soon after, from its native land, some early birds of passage, minstrel-like again, carried its message into Germany and France.

Only a few names of violinists belonging to the sixteenth century, contemporaries of Duiffoprugcar, Andrew Amati and Gaspar da Salo have come down to us. Gerber in his *Tonkünstlexicon* mentions one Albert as among the most celebrated violinists in Italy. In all probability he was a violinist. It is recorded that François I took him with him to France in the first half of the sixteenth century. Alessandro Romano is mentioned also as a monk with the designation "della Viola." In the second half of the century, according to Branzoli, we find Giuliano Tiburtino and Luigi Lasagnino both hailing from Florence and famous in their day. Particularly one Baltazerini was called "Le Beau Joyeux." He was born in 1550 and was reputed to be the best violinist of his time. In 1577 he was pre sented to Catherine de Medici, and was subsequently appointed as her premier valet-de-chambre, and finally primo cavaliero and superintendent of music in Paris. He is considered the founder of the heroic ballet in France.

Biagio Marini was born at Brescia during the second half of the sixteenth century and died in 1660 at Padua. Even better known than he, was Carlo Farina, who in 1626 was violinist to the Elector of Saxony. By the time these names appeared in the annals of musical history the fame of the violin had surely been carried far and wide. Musicians in Italy and elsewhere who hitherto had cultivated the treble viol, took up instead the new instrument, which offered a much greater scope, and amply repaid the greater labor involved in learning it. Representations of the violin in its perfect Amati and Brescian form in many pictures of the great Dutch painters—such as the celebrated picture by Gerard Dou (1613-75) in Dresden, "Der Geigenspieler"—prove how widely known and popular the instrument had become long before Corelli appeared.


VIOLINO PRIMO.

SONATE

A trè, doi Violini, e Violone, ò Arcileuto, col Baſso per l'Organo,

CONSECRATE

ALLA SACRA REAL MAESTA'

DI

CRISTINA ALESSANDRA

REGINA DI SVEZIA, &c.

DA ARCANGELO CORELLI DA FVSIGNANO,

Detto il Bologneſe.

OPERA PRIMA.

IN ROMA, Per il Maſcardi. 1685. Con Licenza de' Superiori.

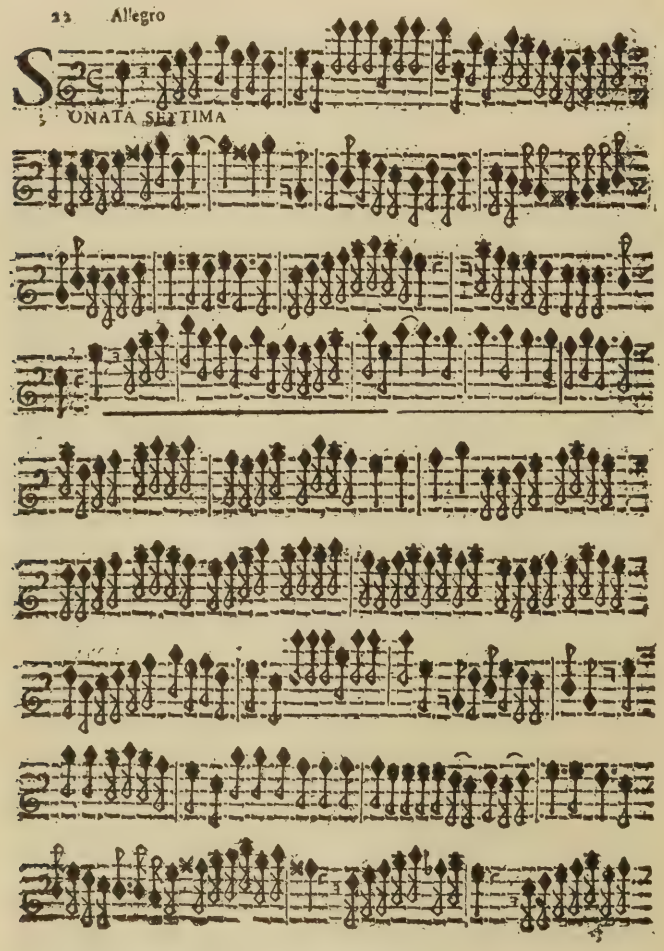
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TITLE PAGE OF CORELLI, OPUS I., PUBLISHED IN ROME IN 1685

From a copy of the original edition in the Imperial Library in Berlin.

Towards and after the middle of the seventeenth century, and therefore partly contemporaries of Corelli, we find in Italy among other violinists of less renown: Giuseppe Torelli, who died in 1708, said to be the in-

ventor of the concerto; Antonio Veracini, uncle of the celebrated rival of Tartini, presumably his teacher; Farinelli, uncle of the great singer of the same name, concert master at the Court of Hanover, and knighted by the King of Denmark; Bartholomeo G. Laurenti, born in 1644, in Bologna; and Battista Fontana, born in 1641, in Brescia. There was also, Tommaso Vitali, of Bologna, born in 1650, an artist whose achievements as violinist and composer for his instrument must have been quite extraordinary for the time, if his "Ciaconna" may be regarded as a criterion; and Giovanni Battisti Lully, who was born in 1633, in Florence, who came to Paris early in life, and worked himself up from a posi-



VIOLIN PART OF CORELLI'S SEVENTH SONATA

tion in the kitchen of Mme. de Montpensier to that of a favorite at the Court of Louis XIV, and an interesting figure in French musical history.

With Arcangelo Corelli (1653-1713) we come at last to the man in whose art appear focussed all the violinistic achievements of preceding ages and of his own time. Violin-playing now leaves the stage of irresponsible childhood; it starts life in earnest—it comes of age.

Corelli was born in Fusignano, a little town in the district of Bologna. The elements of music were taught him by the papal singer, Matteo Simonetti. His teacher on the violin is said to have been Bassani, then capellmeister at Bologna, although as Corelli was four years the senior of Bassani, it is not clear how he could have been his pupil. In the year 1672 we find Corelli



ARCANGELO CORELLI DA FUSIGNANO

in Paris on his first concert tour, but Lully's jealousy, or the great Louis' indifference to any other but his favorite's music, soon drove him away again. He subsequently entered the services of the Elector of Bavaria, and remained in Germany until 1681, when he returned to his native land and settled in Rome for the rest of his life. In Rome he died, idolized by his countrymen, and was buried near to the ashes of the divine Raphael, in the Pantheon—that ancient temple dedicated to the pagan deities and transformed into a Christian church. A marble tablet marks the place.

It appears like a coincidence of poetic significance, a proof of the eternal fitness of things, that Rome should have been the cradle of modern violin art; in other words, that the spirits of the classic past and of a living Christian faith should have stood as godfather to Corelli's genius. Considering the intimate connection that existis between a man's work and his surroundings,

who knows whether Corelli in Naples or Florence would have been the Corelli he became in Rome? At all events, from Rome, from the Roman school of violin-playing of which Corelli was the founder, issued the powerful influences which were subsequently felt all over the world. It is no exaggeration to say that there is hardly a violinist of note today who in some way or other may not trace his violinistic genealogy back to the great, gentle, and modest master.

Corelli's artistic activities may be equally divided into the playing, teaching, and composing of music. It is difficult to say in which of these his influence was strongest, or of most lasting benefit to his own and future violin-playing generations. His work as composer will be considered more at length in a later chapter. If time is the touchstone of merit, if two centuries of rubbing has still left enough gold in his compositions for our age to profit therefrom, then to Corelli the composer belongs the palm. A more immediate force for good was perhaps his playing and teaching.

The admiration which his playing elicited strikes us now as almost fantastic. Expressions like: "Princeps musicorum," "Maestro di maestri," "Virtuosissimo di violino," and "Vero Orfeo di nostri tempi," which were current in his life-time, speak with sufficient eloquence. They found their consummation in the monument erected to his memory.

To a large degree his compositions may be said to reflect the characteristics of his executive art—which was distinguished by beauty and purity of tone, and tenderness and sympathy of expression rather than display of technic. In this respect some of his contemporaries—Vitali, for example—were probably superior to him. It is to Corelli the teacher we turn with particular interest.

A master's pupils are the children to whom he leaves a legacy. The lucky ones get much, those favored less get less—but all will carry with them into life a little of the master's soul and goods. Corelli's reputation could not help attracting youths who had been fascinated by the charms of the new instrument or by the fond hope of youth to glitter brightly in this world. They flocked to Rome from far and near to profit from the master's art; even from Germany and France they came with fiddle and with traveling bag.

Not all these aspirants to fame's hand won the smile of the evasive goddess. Many a youth stayed in Rome, and after a time went home again, there to nurture fond and sad memories. Perhaps also many a one by fame unsung did pioneer work in distant parts, carrying the sweet voice of the violin where it had not yet been heard, thus unconsciously swelling the mysterious chord —G-D-A-E—which still sweeps the world unresolved.

Fame too often is a flame which flickers brightly for a time and then dies out. So of Corelli's many pupils, only a few have left behind a name, or even a trace. These are Somis, Geminiani, Locatelli, and the lesser known Pietro Castrucci and Baptiste Anet. Castrucci is of interest chiefly on account of his connection with the Italian Opera in London in Handel's time.

Giovanni Battista Somis (1676-1763), the first, oldest and most conspicuous of Corelli's pupils, studied later also with Antonio Vivaldi at Venice. He tried to embody in his work the characteristic art-traits of both of his masters. As founder of the Piedmontese School of Violin-Playing at Turin, he played an important part in the further development of the art. His best pupil was Pugnani, who in turn became the master of Viotti.

Francesco Geminiani was born in 1680 at Lucca, and died in 1762 at Dublin. He was a violinist with great talents and attainments, and was particularly well known to English music lovers. For a considerable time he stamped his artistic individuality upon London's musical life, and greatly stimulated violin-playing in England. Besides a number of compositions for his instrument, over the merits of which the opinions of musical critics differ, he left a substantial and lasting claim to the gratitude of posterity in his *Method for Violin-Playing,* the first of its kind, published in London in 1740. Geminiani thus perpetuated Corelli's teaching and gave a theoretical basis for the art of violin-playing.

Pietro Locatelli was born at Bergamo in 1693, and died in Amsterdam in 1764. In him we meet an interesting and conspicuous figure in the annals of the art, by reason of the influence he had on the development of violin-technic. Through the twelve cencerti and twenty-four capricci ad limitum in his "L'Arte del Violino," he may be said to have sown the seed from which in time, under the sunshine of public favor, sprang that singular growth of executive art: virtuosity.





CONSOLATION.
From the Painting by G. von Hoesslin.



TARTINI

A reproduction of his portrait from an old print, and a facsimile manuscript, after originals in the Imperial Library in Berlin.

CHAPTER III

VIOLIN ART IN ITALY, TARTINI TO PUGNANI

Other Centers—The Churches—Tartini—Founder of the Paduan School—"Il Trillo del Diavolo"—Productivity—Tartini as Author—His Playing—As Teacher—Tartini's Pupils—Only Names—Violinists of Piedmontese School—Pupils of Somis—Pupils of Pugnani.

Besides the Roman and Piedmontese schools of violin-playing—each more or less distinguished from the other by the art-charactertistics of their founders—other smaller centers sprang up here and there in Italy.

Already before and during Corelli's lifetime, Bologna, Florence and Bergamo had distinguished themselves by giving birth to violinists of talent and by fostering the young art. From Bologna hailed Laurenti (1644-1726), Bassani (1657-1716), and Vitali; from Florence, the older Veracini; from Bergamo, Carlo Antonio Marini. Corelli's influence had further stimulated a keen interest in violin-playing all over Italy. Men and women learned to play the lovely instrument. Amateurs rivaled professionals in playing and composing for it. The Church, like a good mother—with an eye not oblivious of her own glorification—lent everywhere a helping hand to spread its use and joy.

Some of the larger churches were genuine nurseries of instrumental music: St: Anthony at Padua in Tartini's time, for example, employed no less than sixteen singers and twenty-four instrumentalists. As a solo instrument the violin was employed in connection with the Mass ceremonies, which gave eminent soloists an opportunity to display their talents under favorable conditions, and thus nobly stimulated their efforts. Others—many of them—found honorable, congenial, and fairly lucrative positions. No wonder that new centers sprang up, and old ones added to their laurels. We find in Venice Antonio Vivaldi (1660-1743), priest, violinist, and famous composer; in Florence, Giuseppe Valentini, Martinello Bitti, and Francesco Maria Veracini (1685-1750). Veracini was one of the most eminent of the eighteenth century Italian violinists. He played an important part in the life of Giuseppi Tartini, the next star of first magnitude, who became the founder of the Paduan school of violin-playing.

No other artist in the earlier stages of violin art so firmly and deeply carved his name in the slippery metal of man's memory as did Tartini. Born at Pirano, a little place in Istria, on April 12th, 1692, he received a splendid education, and by way of recreation was taught the elements of music. Who taught him the

violin is not known: presumably it was a priest, one of the Padri dalle Scuole Pie at Capo d'Istria, where Giuseppe went to school—one of those modest, patient mediocrities, sowers of small seed, who by the grace of God sow greatness once in a while. At the age of eighteen Tartini was sent to Padua to study law, but fortunately the current of his life was turned into another direction. He had an adventurous and stormy youth, of melodramatic flavor: a secret marriage, flight, hiding in a cloister, discovery, and so on. But Tartini eventually became the greatest violinist and violin composer of his time. Essentially he was his own teacher. Of great influence on his development, however, was Veracini, whom he heard in Venice on the occasion of a contest which had been arranged between the two artists. These public contests, or artistic tournaments, between violinists were quite common in those times; not seldom the very sacred precincts of the church were chosen as the arena for the combatants. Tartini was so impressed by the superiority of his rival's playing that, without so much as crossing swords, he quitted the field—a man of twenty-four—and retired to Ancona for further study. The outcome of this was the wonderful command of the bow and the left hand technique for which he became noted.

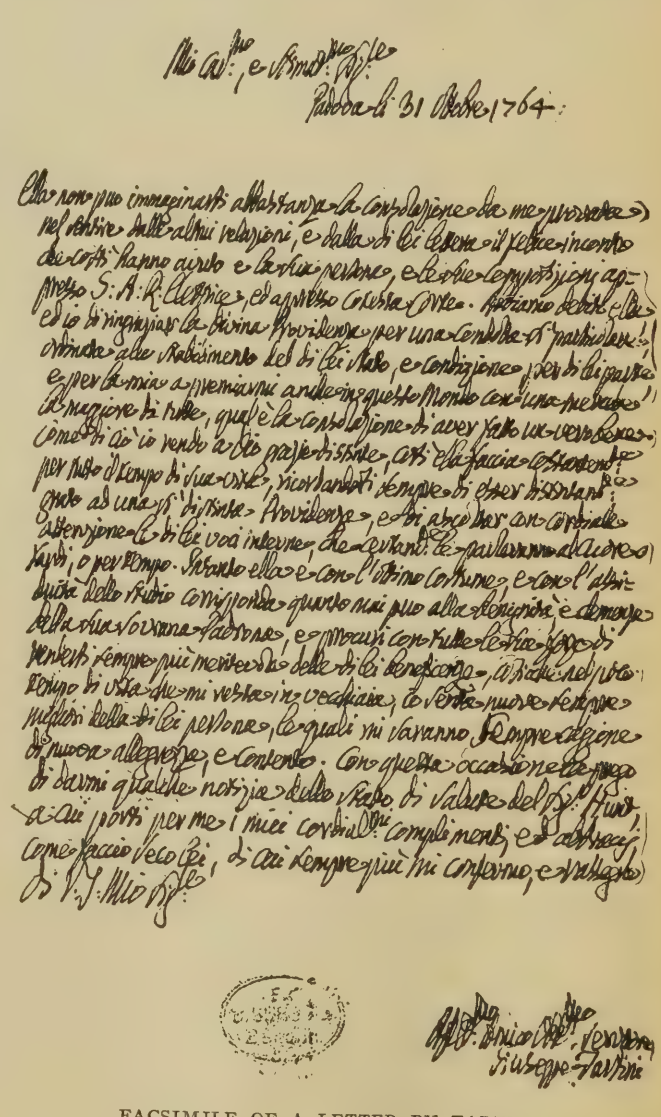
Henceforth Tartini's life ran smoothly. Except for one prolonged visit to Prague (1723-26), he stayed in Padua, where he was engaged at the beautiful church of St. Anthony. In Padua he died, on February 26th, 1770, full of years of honors: "Il maestro della nazione," as his compatriots significantly called him. He was buried in the Church Santa Catarina. His memory has been not less honored by his countrymen than Corelli's. A statue was erected to him, among the statues of other noted men connected with Padua's famous old university, in the little park lying outside the town, the Prato della Valle.

In dealing with Tartini's life-work and its importance to the art of violin-playing, one has again to defer to the study of his compositions, which stand out pre-eminently. Many of them throw additional light on the master's personality. Who among music-lovers has not heard of the "Trillo del Diavolo," or the devil's trill? The very name is coupled with Tartini's fame, and helped to its perpetuation, giving food for countless stories in the nurseries of fiddle-land. This name "Trillo del Diavolo" has lived for nearly two hundred years, and is as fresh as ever. It raised the future Paganini's hair. The little tot of ten or twelve smelled the sulphur without doubt and saw bluish flames rise from some imaginary "Strad." His own three-quarter fiddle was, he knew, too small for mine host Mephistopheles.

The story of this shake of the devil; here it is as it is claimed to have come from the master's own lips:

One night I dreamed I had sold my soul to the devil. Everything was at my command. My new servant anticipated every one of my wishes. Among other ideas, it struck me also to give him my violin to see if he would be able to play something nice on it. But how great was my surprise when I heard a sonata, so wonderful and beautiful, and rendered with so much art and intelligence that not the highest flight of fantasy could have hoped to reach it. I was so entranced, delighted, and enchanted that the breath failed me and I awoke. Immediately I seized my violin in order to retain at least a portion of the tones heard in my dreams. In vain. Although the music which I composed then is the best I ever made in my life, and I call it yet the devil's sonata, the difference between it and the other which so moved me is so great that I would have broken my instrument and renounced music for ever if I had been able to deprive myself of the pleasure it afforded me.

The strange part about this story is that Tartini seems to have been perfectly convinced of the reality of his dream. It is told by Berber that he had the manu-



FACSIMILE OF A LETTER BY TARTINI

script of the devil's sonata hanging over the door of his study, as if a protection against—an invitation for—future visitations of the unholy one.

Whatever one may wish to think of the dream—whether the effect of reading or of indigestion, of occult

powers or the mere creations of a feverish brain—it may be regarded as the keynote to the side of Tartini's character, from which his creative genius largely drew: a blend of mysticism and devotion, medievalism and modernity, of church and world, of childhood and maturity. Before composing, we are told, he liked to read one of Petrarca's sonnets, or some other poem, to give fancy a distinct direction. Often he succeeds in holding fast the mental mood or picture thus evoked, and portraying it in tones. He also had the habit of putting mottoes in self-invented hieroglyphics over his manuscripts, and frequently under his violin parts were verses from his pet poets. Perhaps they served as guide for the interpretation of the music, or possibly as a remembrance of circumstances accompanying its conception.

Tartini's productivity as a composer was astonishing. Only a small number of his sonatas and concertos for violin solo with quartet accompaniment seem to have been published in his lifetime or since his death. A still smaller number are available today. According to Fétis, the published works consist of fifty sonatas and eighteen concertos.

Of lesser importance than Tartini the composer, but still interesting, is Tartini the author. Considering his musical fecundity and his duties as soloist and teacher, it is surprising that he should yet have found time and pleasure in the pursuit of scientific and theoretical subjects. He embodied his observations and researches in several voluminous treatises, upon which Fétis, in his *Biography Universelle,* under "Tartini," gives a detailed argument:

> It appears that during his voluntary confinement at Ancona, Tartini discovered the so-called "differential tone," a tone produced by sounding double-stops on the violin—providing they are absolutely in tune. In a treatise published at Padua, in 1754, he tried to explain this phenomenon. It was left, however, for the great student of acoustics, Helmholz, more than a century later, to shed light on the question which agitated Tartini in his leisure hours.

Old Quanz—an historical figure, contemporary of Tartini, violinist, flutist, critic and crank and teacher of Frederick the Great—in describing the impression of Tartini's playing, when he heard him in Prague, in 1723, says:

> "Tartini is indeed one of the greatest of violinists. He produced a fine tone from his instrument. Finger and bow are equally under his control. He executed the greatest difficulties without apparent effort and in perfect tune. His trills, and even double trills, are done equally well with all fingers. He intersperses many double stops in slow as well as fast movements, and likes to play in the highest positions."

The advance of Tartini's executive art on that of his great predecessor Corelli, from a bowing point of view alone, is plainly shown in his compositions. Unless we assume that within the few years from 1713 to 1723, that particular part of technic had made such strides generally, the Paduan master must have been reformatory, even epoch-making in this respect. It is well known that he improved also the form of the bow as compared to Corelli's, giving it greater length and a slightly different curve, his extraordinary command of the bow was principally the result of his studies at Ancona, after Veracini had given him the initiative. In a small treatise on *Paganini and de Bériot,* by Fayolle, we find some interesting information as to the manner in which he had conducted these studies:

> Tartini had two bows: one divided and the stick marked according to 4-4 time; the other, according to 3-4 time. In these divisions he obtained all subdivisions down to the infinitely small ones. As he had found that the vertical up-stroke was shorter than the perpendicular down-stroke, he played the same piece, beginning with the down as well as up-stroke, and with the same inflections. He also had written in large letters on his music-stand the following rule: "Strength without hardness; flexibility without too great softness."

For the benefit of his pupils, he embodied the results of his bowing studies in a work entitled *Arte dell' arco.* It consists of fifty variations on a gavotte by Corelli.

On the subject of Tartini as a teacher, it is evident that his fame as a player and composer alone would have been sufficient to draw pupils in numbers to Padua, more than that, as one can partially see from the preceding comment, Tartini was, it appears, as great in the class-room and in his private study as he was on the platform. At times his house must have resembled a veritable conservatory, so large was the number of students who enjoyed his instruction. His was not yet an age of cheap and good instruction books. Tartini's pupils depended upon him for almost everything, and he was heart and soul in his work. How almost paternal he was in his solicitude for his young protégés appears from a lesson given by correspondence to a pupil of his, Signora Maddalena Lombardini Sirmen. By good fortune this letter has been preserved to us. It is an instructive and interesting document, divided into three sections, and treating in a masterly way the elements in the management of the bow, the trill, and the positions.

Pietro Nardini was born in 1722 at Fibiani, in Tuscany; and died in Florence in 1793. He was Tartini's favorite pupil, and by him Tartini was nursed in his last illness. "Ein Geiger der Liebe im Schosse der Grazien geboren," says of him, Schubarth, the ill-fated German poet and writer. He also was distinguished as a composer, and his D-major Sonata is one of the loveliest creations in early Italian violin literature.

Domenico Ferrari, who died in 1780, was another of Tartini's pupils, and to him is ascribed, if not the invention, at least the first extensive use of harmonics on the violin.

Giulio Meneghini (17—) succeeded his master, Tartini, at the church of St. Anthony.

Pasqualini Bini, born in 1720, studied for three or four years with Tartini. He went to Rome, where he

became a serious rival to Francesco Montanari, a celebrity in his day, and successor to Corelli at St. Peter's from 1717 to 1730. A pupil of Bini was Barbella, known by a sonata which was published by Schott.

Filipo Manfredi, who lived from about 1738 to 1780, was a friend of Boccherini, whose trios and quartets he introduced first in Paris, in 1771, with great success. These, with Johann Gottlieb Graun, Pagin and Pierre Lahoussaye, are the most notable of the Tartini pupils. Some of the others no doubt, were clever and esteemed artists in their day, but their names tell us little or nothing; today we read them only as quickly to forget them. Their talents, their lives, like those of so many artists whom fate has not put in the front rank, were stepping-stones on which the genius of the violin trod on his way to greater heights—flowers by the wayside which he kissed or crushed. One mentions such names as one would read off inscriptions, crumbling and faded, on the tombstones of a village churchyard—the heart apologizing for the hand which writes them. As only names are: Alberghi, Carminati, Don Paolo Guastarobba, Petit, Pagni, Nazari, Angiolo Morigi, Giuseppe Signoretti, Holzbogen of Munich, Kammel from Bohemia, Lorenz Schmitt of Würzburg, and three amateurs, Count Thurn, and Taxis and Obermayer of Prague.

The best-known violinists of the Piedmontese school are also entitled to comment. Francesco Chiabran, born in 1723, was for a time a great favorite in Paris. He is known yet as the composer of a once popular piece, "La Chasse." Felice Giardini was born in Turin in 1716. He died in Moscow, where he was an opera impresario, in 1796. He was a talented artist with a checkered career passed largely in London.

Marie Leclair, of whom more will be recorded in connection with the violin art of France, was a Piedmont pupil.

Gaetano Pugnani (1726-1803), the greatest of Somis's pupils, studied also for a time with Tartini, and was highly esteemed by his contemporaries as a violinist and composer. His importance, however, lay in his work as teacher. As the master of Viotti, he was the direct link between the modern French and Franco-Belgian schools and the great old ones of Rome, Turin, and Padua.

Pupils of Pugnani, according to their comparative merits, in ascending order were: Gioachimo Traversa, Romani; Ludovico Borghi, born in 1770, in London; Borra, of Turin; Antonio Conforti; Ludovico Molino, who succeeded Pugnani at the Royal Theater in Turin; Felice Radicati (1778-1823); A. Olivieri; Antonio Bartolomeo Bruni, who lived in Paris—author of a violin method and a fertile composer of whose works some pretty duets for two violins are still in use; Anton Janitch, Giambattista Polledro (1781-1853), who was greatly admired by his contemporaries, and even occasionally compared to Viotti; and Giovanni Battista Viotti.



GAETANO PUGNANI

CHAPTER IV

VIOTTI

Reformer in Two Directions—Creator of Modern Violin Art in its Best Sense—Childhood and Youth—a Surprise to the World—Anti-Climax—Chased Fortune on Precarious By-ways—A Dealer in Wine—His Personality—Last Great Representative of Classical Italian Violin Art.

With this incomparable master of the violin is reached a new epoch in the development of the art. Equally great as executant and composer, a reformer in both directions, Viotti occupies in his own art world a position somewhat similar to that accorded to Corelli, except that the younger master had the indubitable advantage of finding the ground well tilled and prepared for his appearance, not only in his own particular sphere, but in the whole wide field of music generally.

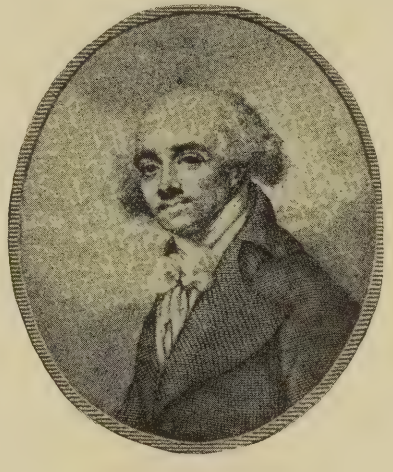
If Corelli's work, speaking now of composition, may be likened to the broad foundation of an edifice, Viotti represents a noble, large-proportioned superstructure. What follows after him was more or less the outer and inner decorations, the turrets, gables, sculptures, and ornaments. The roof and steeple, one fears, are yet to be built, which leaves the edifice yet open on top, for the light of heaven to stream in, and also the rain sometimes.

Viotti created modern violin art in its best sense. Turning from orthodoxy, it became cosmopolitan. If Corelli and Tartini in their works spoke the language, however beautiful, of their time, land, and Church, Viotti's is the language of the world—the Esperanto in which Haydn, Mozart, and Beethoven uttered their immortal thoughts.

Giovanni Battista Viotti was born strangely enough, just one hundred years after Corelli, on May 23, 1753, at Fontanetto, a tiny place in the County of Piedmont, North Italy. His father, a smith and amateur on the horn, was endowed with musical instincts keen enough to discover and encourage his little boy's musical proclivities, which showed themselves at an early age. This remarkable smith undertook to instruct the lad in the elements of music, and it is even possible that Giovanni Battista had already declared his childish love to some toy fiddle which he had somehow gotten into his possession before a certain Giovanni, an itinerant lute-player, came to the village and gave him lessons on how to play it.

Strange are the ways of genius! Under the most unfavorable conditions the tender plant sometimes grows as if it drew its strength directly from the source of all strength, through channels unknown to other mortals.

Soon Giovanni and his lute had gone again, and the boy's further progress developed upon himself. Fancy him, little man, in some meanly-furnished attic or room over his father's shop, in the sole company of saints looking out of cheap, gilded frames, trying to find a way unaided through the intricate maze of violin technic, while from below sounded through the summer air like



GIOVANNI BATTISTA VIOTTI

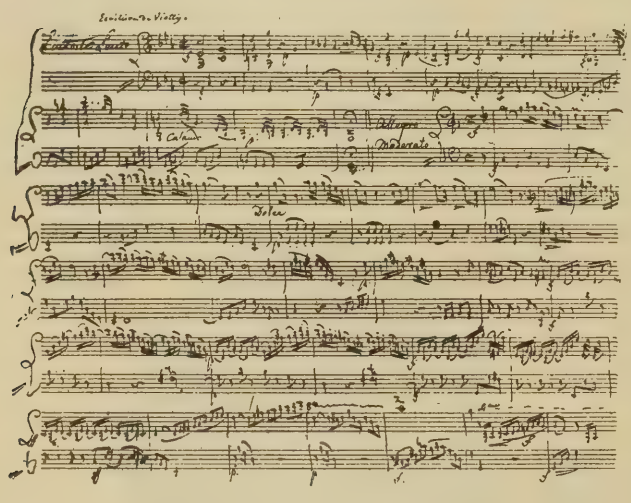
a rhythmical background, the smith's sharp hammer strokes. Yet a way he found, somehow; and the kind spirit which watches over such blessed little fiddle prodigies as he was, guided him safely further. At the age of thirteen he found a patron in the son of the Marchesa di Borghera, in Turin, who was enchanted with the boy's exceptional talents, and provided for his further education under Pugnani.

In the spring of 1780, Viotti, in the company of his master undertook his first concert tour—a succession of triumphs through Germany, Poland, Russia, and finally in London and Paris, such as few violinists after him

and hardly any before have experienced. The originality of his compositions no less than the superb qualities of his executive art, absolute beauty of tone and his marvelous dexterity, combined with fire and feeling, grandeur, elegance, and withal a charming simplicity, came as a surprise to the musical world. One could not place him; he was "hors de comparaison." Critics ceased to be critics, and only exhausted their vocabulary of superlatives in trying adequately to express the impression he made on them. His professional brethren rivaled with each other in doing him homage.

When in later years Baillot recalled Viotti's appearance in Paris in the words: "Je le croyais Achille mais c'est Agamemnon," he only voiced in the hysterical phraseology of the time the complete surrender of the violinistic profession to the incomparable genius of Viotti.

Such enthusiasm may strike some as just a little exaggerated, particularly when one considers the pieces



FACSIMILE OF A MANUSCRIPT BY VIOTTI

with which Viotti worked his miracles on the public and profession—works which today are given to pupils in the intermediate stage. To understand their reaction, it must be recalled that nothing like the Viotti concertos had ever been heard before. The older Italian masters had written sonatas and concertos for violin solo with the thin accompaniment of a string quartet or only a second violin and bass. Imagine now this new charmer with the full equipment of the Haydn orchestra! The many voices of the symphony—flutes, oboes, clarinets, bassoons, and horns—joined in the triumphant song of the solo violin; even the stately trumpet, in the "tuttis," did homage to its king. Passages, new and daring, full of splendor, force, and fire; the cantilene, like moonlight falling on a stormy sea and calming it: can we wonder that the world stood breathless? With it all, the rendition itself, of which we now have hardly a clear conception!

These concertos we now give to our pupils as exercises for fingering, bowing, and phrasing. To many, they may seem only dwelling-places for the ghosts of an antiquated technic; but there is the possibility that it takes the interpreting genius, the great musical soul of Viotti, to fill with new life the chambers of its former noble palaces.

So much at present on the subject of Viotti's compositions. His muse gave us twenty-nine concertos, besides many charming duets for two violins, quartets, and string trios.

It is wearisome to record triumphs which, always the same in essence, vary only in form. Mortal man cannot go on breathing an atmosphere of incense without feeling the effects in some way. Viotti suddenly retired from his public post as first violinist of the century. Why? Because on one occasion in Paris, in 1784, a concert in which he played had not been patronized quite as well as usual, and in consequence his performance did not create the usual enthusiasm. To add insult to injury, another and greatly inferior violinist, who gave a concert the next day, pleased immensely, and furnished the topic of conversation in musical circles for several days. So Viotti vowed he would not play in public again, and like Achilles in his tent, he scorned the public, leaving to others of the craft the fighting and the spoils. He kept his vow for many years. Only occasionally in exclusive friendly circles could he be heard. During these years of seclusion he devoted himself to teaching and composing.

Unfortunately, the great artist, like others before and after him, was won't to chase fortune on precarious by-ways—straying, at least, from the high road plainly marked out for him by the generous giver of gifts. The remaining chapters in Viotti's life are the sad story of a giant becoming the play of circumstances, like a dry leaf when the toy of the wind. Already in 1787 he had applied for the post of director to the Paris Grand Opera, and without success. But in 1788, he was offered the position, and he eagerly set to work to engage the best available singers for the institute. The outbreak of the Revolution brought the enterprise to a sudden and disastrous end—doubly disastrous for him, for he lost his entire hard-earned fortune.

In 1792 he came to London poor, and vow or no vow, he again had to play. For a short time it seemed as if his old star shone once more—be it through English fogs. Soon storm-clouds rolled over it. Viotti was suspected of political intrigues—probably in consequence of his connections with French emigrants—and was advised to leave England. At a friend's country-house near Hamburg he was offered refuge, and here he lived until 1795 in complete seclusion, devoting his time to composition. Many of his charming duets for two violins originated here. One of the volumes contains the touching preface: "Cet ouvrage est le fruit du loisir que le malheur me procure. Quelques morceaux ont été dictés par la peine, d'autres par

l'éspoir." (This work is the fruit of leisure which misfortune procures for me. Some pieces have been dictated by pain, others by hope.) But pain must have been greater with Viotti than hope. When the suspicion of political intrigue resting on him had been found to be without foundation, and he once more returned to London, he completely surprised his friends and admirers by becoming a wine merchant. The former high priest of Apollo a dealer in wines! It seems a tantalizing irony of fate. But when an artist as great as Viotti finds himself in his declining years still required to earn a living, and is yet unwilling to step back into the whirlpool of concert life which has completely lost its charm for him, is it so strange that he should turn his back on Apollo and follow Mercury whom chance perhaps sent his way?

Better to become a wine merchant than sit moping over fate; better to live—since live one must—in an office, busying oneself with account-books and let past glories shine through latticed windows, than go searching for new ones not worth the trouble! Viotti a wine merchant! There is a touch of genius even here: the eagle in a cage, but still the eagle.

In London henceforth he lived. Only once, in 1818, did he allow himself to be drawn away to Paris to undertake the direction of the terribly mismanaged opera, the cause of his former misfortune. If hope allured him once more—alas! it proved a cruel hope. It offered him only one flower of welcome in his beloved France—a great ovation at the Conservatoire, in which students and teachers joined to do homage to their reverend master, and where he played in public for the last time. After desperate efforts to bring order into that operatic institution, he was reproached with having caused its decadence, and in 1822 was forced to resign. An old man, he returned to England's hospitable shores, there to die. Fate, sorry for her former darling, would not let him die in poverty and want, and a pension of six thousand francs was granted him on his resignation. He departed this life two years later, on May 10, 1824, a disappointed and lonely man.

One cannot dismiss this wonderful master of the violin without referring to his personality as we know it through the sympathetic pens of Arthur Pougin, Fétis, Fayolle, and others. Seldom has genius selected a worthier dwelling-place. His figure and bearing were distinguished, his manners refined, his face open, expressive, and almost always smiling. His heart was kind and generous, his mind in sympathy with and open to everything that is true, noble, and beautiful in art and in nature. An admirer of poetry, a lover of the country, well read, intelligent, witty, and yet as naïve as a child—such was Viotti, favorite of the muses. Says Pougin of him:

> Chez lui les impressions de la nature étaient ineffaçable. Tour les jours de sa vie aux approches du coucher du soleil il sentait un accablement ou plutôt un accès de tristesse qu'il n'a jamais pu vaincre.

Was it genius longing to go home? Viotti was the last great representative of classical Italian violin art, a worthy third in the triumvirate: Corelli, Tartini, Viotti. Of the importance of his work as a teacher, and his influence upon the development of violin-playing, more will be said when considering violin art in France.





Theodore Thomas

Anton Seidl

TWO DISTINGUISHED AMERICAN CONDUCTORS OF A FORMER GENERATION



CHAPTER V

SOME MORE NAMES AND ONE FAMOUS ONE: THE OLD-TIME VIRTUOSO

Some Names—Antonio Lolli—The Glorification of Virtuosity—Treading in His Tracks—Lolli's Two Pupils—Has Done More Good Than He Gets Credit For—A Factor for Progress—Rapidly and Effectually Carried into Distant Parts of the World—A Regular *tour de force*—Not the Same Diet for All—Has Fulfilled His Mission.

INDEPENDENT of the classical schools of Corelli, Tartini, Somis, Vivaldi, and Pugnani, there are yet a number of Italian violinists who shone for a time with greater or less brilliancy; but here we shall have to content ourselves with bare mention of their names, leaving the reader if he chooses to acquaint himself, with the particulars of their lives as far as they are known, in the pages of the oft-quoted exhaustive work by Wasielewski, *Die Violine und ihre Meister*. Here follows a chronological arrangement of these names:

Francesco Mori was born in London in 1793, and died in 1842. For a short time he was a pupil of Viotti, becoming conductor of the Philharmonic Concerts.

Gian Pietro Guignon was born in 1702 at Turin, and died in 1774 or 1775 in Paris. He was the last "king of violinists" of minstrel fame.

Giuseppe Canavasso lived between 1735 and 1753 in Paris.

Carlo Giuseppe Toeschi (1724-88). Francesco Galeazzi (1738-1819). Giuseppe Demachi (1740).

Giovanni Giuseppe Cambini was born in 1746, and died about 1825.

Guerini (1740-60), of the Hague, and London.

Francesco Falco; Giovanni Battista Noferi; Sebastiani Bodini; Eligio Celestino (1739-1812).

Nicolo Mestrino was born in 1748, in Milan, and died in 1790 in Paris.

Giuseppo Puppo was born in 1749 at Lucca, and died in 1827.

Bartolomeo Campagnoli (1751-1827), is best known by his violin method and études.

Federigo Fiorillo, born 1753 in Brunswick, Germany, was in 1788 in London, and in 1794 was employed as alto player in the Salomon Quartet. He went from London to Amsterdam, where he probably died. He is celebrated for his thirty-six Caprices for violin solo, one of the finest contributions to didactic violin literature.

Alessandro Rolla (1757-1804), Bernardo Ferrara, born in 1810.

Gaetano Vai, Giuseppe Giorgis, born in 1777 in Turin.

* * * * *

There is yet the figure of a man looking at us across the gulf of time and altered art conditions with strangely fascinating and appealing eyes. It is that of a handsome man, with amiable manners and a modest smile; a gentleman, immaculately dressed, adorned with jewelry and fine lace, with sparkling buttons on the waistcoat. He looks like a courtier, and indeed he was one, a favorite they say of Catherine of Russia—Antonio Lolli. To many it is perhaps a strange, unmeaning name. Yet it once thrilled hearts, old and young, and its magic echoed through the capitals of Europe. He was the first sketch nature made of Paganini; thus he was the father of all fiddle-virtuosi! A bad musician, he was called; he admitted it. He could not play the second fiddle in the orchestra, but that his technic, like an untamed creature, ran wild in runs and trills unsuited to the music and to his modest post. He could not play a Haydn string quartet in time; to escape the sore ordeal he would make the funniest excuses. His compositions were a farce. He lived at loggerheads with four-part harmony, and rules of counterpoint were unknown quantities to him. With as much cleverness as modesty, he turned his own art and himself to ridicule: but he could play the violin! Says Schubart, after calling him the Shakespeare of the violin:

In his playing Lolli not only united the perfections of the Tartini and Ferrari schools, but found yet an entirely new way. His bowing is inimitable (*ewig unnachahmlich*). Hitherto one had thought that quick passages could only be expressed by a short stroke; he, however, draws the whole bow, as long as it is, over the strings, and by the time he gets to the point the hearer has already been treated to a perfect hailstorm of tones. Besides that, he has the art of drawing from his violin tones never heard before. He imitates to perfection whatever in animal creation gives forth a sound. His velocity borders on witchery. Not only does he execute octaves, but tenths with the greatest

finesse, and trills in thirds as well as sixths. He sails in the dizziest heights, so that he often finishes his piece with a tone which seems to be the *non plus ultra* of high tones."

This gives us an idea of Antonio Lolli the violinist. He was born at Bergamo between 1728 and 1733, and was for a time engaged with Nardini, his artistic antipodes, at the Stuttgart Court. He traveled through the length and breadth of Europe, appearing now in St. Petersburg, now in London, Palermo, Paris. He received from Catherine II. marks of her favor and admiration; was given to dissipation, gambling, and other vices, and after a brilliant, meteor-like career, died in obscurity in Sicily in 1802. With this the picture of Antonio Lolli is about complete. Not so the story of his influence. This lasts down to our day, in what may be termed the glorification of technique for its own sake—the autocracy of virtuosity. The seed which Locatelli sowed had grown up, and Lolli was the first fruit of the tree which soon lustily spread its branches in all directions. After Lolli we find an indefinite number of men who tread in his tracks, and in turn bring credit and discredit on his name and style. Here was Woldemar, arch-charlatan, who to redeem himself wrote a violin-method without a method; and Jean Mane Jarnowick, or Giornovichi, born in 1745, at Palermo, talented, violent, vicious and who died in 1802 in St. Petersburg, with a billiard cue in his hand. These two were Lolli's pupils. Among his earliest imitators were Jacob Scheller, born in 1759, in Bohemia, who was not above amusing his audiences by placing a snuff-box on his violin to imitate the song of old nuns—this after he had performed some marvelous feats of legitimate technique; and Alexandre Boucher, born in Paris in 1770, and died in 1861, king of the art of advertising. Boucher looked like Napoleon, played like Alexander, and professed to be a Socrates on the fiddle. But he preferred to play the harlequin, and splashed before the public like a prize swimmer until his death at the age of ninety-one.

From these four worst specimens of their kind down to the big virtuosi of the nineteenth century, and of our own day, much has been said and written by way of the praise and abuse heaped on the head of the virtuoso. Of course, no sane musician will take the part of the Scheller and Boucher kind, abnormalities such as the second half of the eighteenth century bred in numbers, together with the social and political Cagliostras and De la Mottes and other worthies. Nor will it do to place mere technic on the throne where true art and the ideal should reign. But on the whole, the old-time virtuoso has done more good to violin art than he gets credit for, particularly at the hand of his brother, the *bona-fide* musician. Has he not explored the length and breadth, the height and depth of the realm of fiddle-and-bow, as the old Phœnicians explored the seven seas. Did he not discover many things, many a trick worth having, which the serious artist was glad to take from him and use for better ends? The remark of Schubart on Lolli "playing a whole hailstorm of notes in one bow," is significant enough. To become a Lolli, and self-taught at that, what infinite patience, what toil, what untiring enthusiasm, what devoted love for the instrument was necessary! Does that go for naught?

He has done more—the old-time virtuoso. He put the better artist on his metal, and exacted from him the best that was in him. He infused the admiration and love for the violin into thousands of souls which probably would not have been reached in any other way. We all know that with many the way to the soul—nay, even to the ear—is through the eye; and the old-time virtuoso usually took care that the way was made attractive. How could violin art have been so rapidly and effectually carried into distant parts of the world but for the virtuoso? When we think that sober Corelli died in 1713, and that only forty years later Lolli created a sensation in St. Petersburg with his mad sixths and tenths and runs and trills, we get an idea how effectually indeed the virtuoso worked. In later, better days, Miska Hauser, Rémenyi, Vieuxtemps, and others first carried the banner of the violin across the seas. What of them?

As to traveling in the olden days, consider that in 1674 it took Lord Shrewsbury and his tutor from one Thursday afternoon to the second following Friday night to get from London to Paris under favorable conditions.

It was a regular *tour de force* to go from London or Paris, where the virtuoso usually earned his spurs at a *concert spirituel* to Moscow and St. Petersburg, *viâ* the cities of the Rhine, South Germany, Austria, and Poland, or by a northerly course, touching Leipzig, Berlin, Dantzig, Königsberg, and Riga. What distances by stage-coach, with winter in Russia, through awful solitudes of snow! How much pluck on the one hand, and what ceaseless energy on the other was necessary for the continuous life of the old-time virtuoso.

The violin, most versatile of instruments, affects different people differently. To say that only the classical styles of Tartini, Viotti, or Spohr should be cultivated, and aught else combated and suppressed as injurious to the higher development of art instincts in the public, would be like insisting on the same diet for all manner of individuals, robust and weak. The great majority, we know, have only weak musical digestive organs. Musical art will take care of itself; the unworthy, the shallow, the trivial will fall off in time like shells and husks in the autumn. *Airs varies* of the old style are even now looked down upon by our generation of students: the age has outgrown them. So this process goes on. The old-time virtuoso has passed away, and the later virtuoso followed him. Both fulfilled their mission, and who will say it was not an important one?



CHAPTER VI

PAGANINI: A STUDY

The World Unprepared—Only Part of the Show—Was Paganini's Influence One for Good?—*La Casa di Paganini*—Paganini in the Making—Full Fledged—The Paganini Fever—Paganini's Only Pupil.

JUST about one hundred years after Corelli had established the first school of violin-playing, in that same Italy the genius of the violin, whatever that may be—was preparing his greatest surprise for the fiddle-loving world: a mammoth; an Eiffel Tower apparition of the gentle art of Corelli and Tartini—Paganini. To think that this extraordinary man died only twenty years before the American Civil War! His name seems to have the ring of mythland about it already, and its every syllable to have gathered around it the moss of centuries! It seems almost as if this Paganini entity had lived always, like a sort of wandering ghost of the fiddle, hovering around the medieval minstrel and guiding his bow and fingers, until the superstitious peasant fled from him as from one possessed by the devil. As long as there existed a fiddle in the world, it seems this man Paganini had been forming to become at last incarnate in that weird familiar figure which goes by his name.

In proportion as the great classical masters of the violin from Corelli to Viotti had led the violin-loving world along certain grooves, the world was unprepared for an appearance like Paganini. It was startled by it. It lay quite outside all known and accepted traditions. Indeed, for its sources we must look to the directly opposite direction—the Lolli and the Boucher quarter of the art. Paganini was a sort of monster-fungus on that obnoxious soil of virtuosodom. The Lollis and the Bouchers were the sketches; he was the full portrait—the culmination, the consummation of virtuosity.

That alone did not give to Paganini his unique position in violin art. A variety of factors combined to produce a phenomenon such as he. The extraordinary impression he made on his time was due not only to the exhibition of finger and bowing gymnastics, till then undreamed, and the nobler accents, fire, pathos, warmth, and tenderness of his reproductive art; but it was due in no small degree to his personality—mixture of genius and the advertising-loving quack. This was made more effective by a weird-looking, fantastic, tragi-comic figure, unlike anything ever witnessed before on the stage of the world. Nature had given him the personality, the figure, but he accentuated its corners.

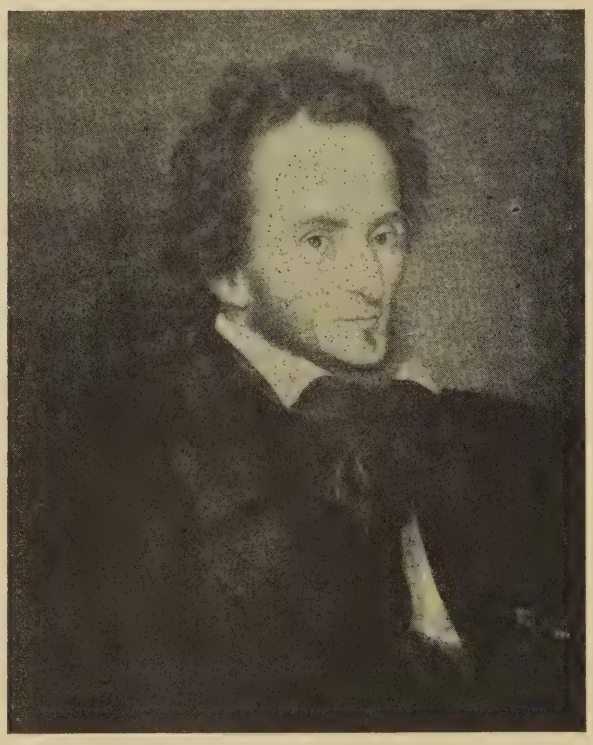
Never man fitted himself more thoroughly for his mission than Paganini. It is said that for years he practiced ten hours a day, until he sank down exhausted. "Le génie c'est la patience" was his maxim, and he lived up to it. Intellect or body had to succumb in this uneven struggle, and as the will or the mind was the stronger of the two, the body was left a wreck. This was the natural reaction of a stilted youth: extravagance, dissipation, vice, and self-indulgence in every form.

This face and body, this wrecked and ruined castle of an iron master-will, assailed by relentless foes, illness, despondency, misanthropy, and physical pains, he carried through the world from town to town, a living spectacle, a sort of bogey, a haunting specter: The public seized eagerly on it, invested it, trimmed it up further according to its fancy. His extraordinary artistic powers were only a part of the show which people went to see and hear. The knife with which this pale demon on the stage was said to have once killed his love could be distinctly seen hanging over his long black locks. The prison had written on that face with an awful hand its starvation bill of fare. For all this the public paid and Paganini had an eye for box-office receipts.

One of the many of these stories, was that he had murdered his wife and was doing penance for his crime in prison. The jailer allowed him the solace of his violin, but no duplicate set of strings, so when one by one the E, A, and D were broken, he learned to perform those marvelous feats on the last remaining string, the G alone. The story is an invention, and Fétis, among others, gives the true version of how he acquired his astounding dexterity in playing on one string.

So this man moved over the European stage for the space of ten or twenty years, upsetting all preconceived notions of violin technique. He came amid storms of applause and scenes of unbounded enthusiasm, and disappeared again with something like Mephistophelian laughter, leaving the public dazed and the poor fiddle drudge in suicidal despondency. A comet irresistibly drawing in its train all that comes into its way, following a law of its own, revolving around an axis of its

own, impersonating the very life of the fiddle—that was Paganini. Nor will there ever be another like him. It is absurd to talk of a Paganini redevivus, a second Paganini; as absurd as to say that another



NICOLO PAGANINI

Columbus will discover another new world, or another Galileo protest that the earth moves around the sun.

Paganini was a law unto himself—whether a good one or a bad one, matters not here. He created his technic, his style, on the basis of prior achievements; others only imitate it. With him it was a revelation, with others it is the every-day language of the studio, the class-room.

We would not be willing to forego this greatest of fiddlers in the annals of violin-playing—not even for a Spohr, or any other great modern master. Yet his influence can hardly be called wholly beneficial. It forced violin-playing into a Procrustean bed, unsuited to its true nature and mission. Paganini temporarily transformed the angel into a devil, and the angel did not escape unscathed: Lucifer burned his wings.

Violin-playing will never be quite what it was before Paganini. He helped to hurry the growing-old process: brought out the lines, the spots, and the wrinkles on the once fair face. Before all others he established the iron rule of technic, with its train of other evils, in place of the gentler reign of charming naiveté of the elder master. His contributions to violin technic were chiefly: an extensive use of the staccato à ricochet, or thrown staccato; double harmonics; pizzicato for the left hand intermingled with arco; as well as feats on one single string, unusual stretches and novel effective passages in thirds, sixths, and tenths.

It may be urged that we have long outlived that influence. So it may appear to some, but in reality a violin-playing and violin-loving world will continue to carry the burden of his influence for a long time to come. Like a curse it attaches itself to the young student when he starts out on a career: "There was once a man; his name was Paganini; he could play like no other: Why can't I become like him? Let me at least try!" He does try—in spite of the still, small voice within him, and the better examples around him. He tries until the best years of his life have been fiddled away in vain attempts. The large public? Only too often, the ordinary fare will not quite satisfy when it has once tested Paganini. Not that the people are to blame, for who will deny the fascination that technical display on the violin carries with it? The instrument is so small for such a perplexing world of sound to come from it. But the craving of the public reacts upon the artist, who must meet their demands or bear the consequences. He does so at the sacrifice of countless hours of drudgery, which too often leaves the mind unfit for higher flights of aspiration.

* * *

In a narrow little street in Genoa, not far from the harbor, stands an unprepossessing-looking house, painted pale pink, with green Venetian shutters. Every loiterer in the neighborhood will direct you to it, for there is no mistaking "La Casa di Paganini" with its shrine to the Madonna handsomely executed in stone, and the marble tablet bearing the inscription:

"Il Giorno XXVII. di Ottobre dell'

Anno MDCCLXXXII.,
Nacque
A decoro di Genoa a
Delizio del Mondo
NICOLO PAGANINI,
Nella Divina Arte dei Suoni
Insuperator Maestro."

In this house on the third floor, consisting of three small rooms, the great virtuoso was born. There Nicolo grew up, a delicate, sensitive child, with a marvelous musical precocity. It is said his father was very harsh in his treatment of the boy, and one may safely assume that the little follow's early childhood was not a bed of roses. No matter how talented a child may be, no matter how much Nicolo may have loved his little violin, a child has his childish desires, and the shouts of the boys of his age in the street must have caused pangs of regret in the young heart.

Thus early musical genius begins often its life-long sacrifice. Poor little boy, shut up in a room in company with scales and arpeggios, and a heart as full of wishes as that blue sea yonder full of gay white sails. Pity all prodigies. A whole life of success, seas of adulation, cannot atone for the absence of that

small streamlet by which the child-mind plays in sweet unconscious peace. As it was, the imaginative, imprisoned child poured his fancy into his technical studies. Playing at marbles and blocks became with him playing with thirds, sixths, and octaves; picking flowers on the wayside, or shells and pebbles by the mysterious sea, became wrenching the mysteries of technic from his little violin. Although his father and a certain Servetto are said to have been his teachers until he was eleven, he probably owed most to himself. How effectually the child had possessed himself of these fleeting ghosts of the fiddle—the trills, staccatos, and the like—became evident when the father took his talented boy to Rolla, a reputed violinist at Parma. Rolla was ill in bed at the time and rather disinclined to see his visitors, who were waiting in the adjoining room. There and then young Nicolo, on discovering on the music-stand the latest concerto of Rolla, played it off at sight to shorten the time of waiting, Rolla sprang up in blank astonishment and declared he could teach the boy nothing. Nevertheless, according to Regli, Paganini had lessons from him for about six months, while at the same time he enjoyed instruction in composition from Ghiretti. After that Nicolo returned to Genoa, and for several years gave himself up to the studies—rather the titanic struggles—which brought him to the realization of the ideals he had set for himself.

Existing compositions did not offer what he sought; so he composed for himself. Another Columbus, he sailed the seas of technic for new discoveries, and he found in his new world treasures never dreamed of before, which he seized with eager and unquestioning hand.

That was Paganini in the making. When a few years later, in 1801, he appeared before the big world, his command over bow and finger-board was such that he was able to play publicly at first sight any composition put before him. His success was instantaneous, and with the impetuosity of youth, drinking for the first time at the deep well of freedom and pleasure, he indulged too much, and his body, weakened by excessive study, became a physical wreck. He subsequently appeared and disappeared from public view. His disappearances, which also gave rise to stories about him, meant only too often retirement forced upon him by physical sufferings.

* * *

To follow his career in chronological order, in 1805-8 we find Paganini engaged at the Court at Lucca, where he wrote his famous sonata "Napoleone" on the G string. For the next twenty years he traveled and lived exclusively in his native land. In 1828, at the invitation of Count Metternich, he appeared for the first time in Vienna, and from there really began his unparalleled tour of triumphs. People presently became Paganini-mad. Young and old, musical and unmusical, were seized by this raging fever of hero worship. The same symptoms followed his appearance in Leipzig, Berlin, Frankfort, wherever he went. So he reached Paris, then to London, where the English fell victims to the Paganini fever. In 1834, Paganini returned to his country. He had amassed a large fortune, but was physically exhausted. Bad investments and financial losses into which he had been led by some swindlers, and the resulting worry rather hurried the process of dissolution which had set in. Vainly he sought relief in Nice and elsewhere, and on May 27th, 1840, he died at the villa of a friend. His fortune fell to his illegitimate son Achilles, as also his collection of violins. His favorite fiddle, a superb Joseph Guarneri del Gesù, he bequeathed to his native city Genoa. The precious



LA CASA DI PAGANINI, IN GENOA

keepsake is preserved in the upper floor of the Municipio. You are led through the council-chamber, where the official who is entrusted with guiding the stranger points out to you with pride the portrait figure of Columbus done in mosaic. In the adjoining room, near the window—so that the sun can watch his opportunity to get a peep at his old friend along with you—a door, indistinguishable from the white and gold embossed wall-paper, opens upon a small, blue satin-lined recess in the wall. Lo and behold! in a cylindrical glass case hangs suspended that silent miracle, the fiddle of Paganini.

To be the one and only pupil of such a man, while an exceptional honor, is also a crushing responsibility. Camille Sivori (1815-94), a little man with a prodigious technic and a kind and generous heart, lived his diffi-

cult part very well. Like a living memory of his master, he wandered through the world, and wandered much, and at the last managed to squeeze his violin, a Stradivari, into the satin-lined recess at the Genoa Municipio that it might keep company with the lonely "Cannon" as Paganini was wont to call his favored fiddle. It lies there at the foot of the glass cylinder, but outside the sanctum—still adoring.

With Antonio Bazzini (1818-97), whose name to this day has a good ring in fiddlers' ears, we say adieu to Italy. Leaving her to rest on her richly-deserved laurels, we shall turn our attention to Germany.



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THE DUTCH FIDDLER.

FROM THE PAINTING BY ADRIAAN VAN OSTADE.

CHAPTER VII

EARLY VIOLIN ART IN GERMANY

Italian Art Carried Into the Heart of Germany—German Violin-Playing in the Seventeenth and Eighteenth Centuries—The Dresden Court—The Berlin Court—The Mannheim Court.

THE Thirty Years' War had left Germany in a bad condition. Her people were poor, her crops destroyed, her land hacked up into a hundred and one principalities, ruled, and in some cases bled by men, dukes, princes, counts, and kings, who, with very few exceptions, aped Louis XIV, of France, in wanton dissipation and extravagance. Versailles and Paris were the patterns which every princeling tried to imitate at home, often at a cost quite out of keeping with his means. Yet these sore conditions proved a boon in one direction. The same courts, small and large, too often hot-beds of intrigue, scandal, and extravagance, became the nurseries of music and of violin-art in Germany.

As early as 1626 we found Carlo Farina at the Dresden Court. Soon after, with Farinelli at Hanover, Torelli at Anspach, and Corelli at the Bavarian Court, heading a long list, we see the great Italian maestri flocking into Germany, engaged at this or that court for a long or short time, as soloists, conductors, leaders, organizers, as court-composers and court-musicians. Their art, new and astonishing, gave additional splendor to the court. Italian fiddling, like Italian singing, was the fashion, though cases were not rare where reigning princes really loved music and played themselves.

This preponderance of Italian violin-art in Germany, speaking now of the seventeenth and the early part of the eighteenth centuries, is not surprising. The country had little to offer in the way of competition with these clever foreigners. Her sons were only then learning the art from them, and it took long before they left the foreigners' apron-strings. Besides, social conditions in Germany were anything but favorable to a free and lofty development of native artistic violin-playing. It was hindered everywhere by the barriers which a still surviving medieval feudalism had erected for the home musician. No splendor-loving, rich and generous Church openly fostered the art, or by offering honorable and lucrative positions to the soloist, gave him a social standing worthy of the dignity of his art, and spurred him on to greater achievements.

The German violinist was before all an orchestra-playing machine. He was at the mercy of the will, good or bad, of some terrorizing potentate, with undisguised predilections for the foreigners in his employ. There foreigners were more independent, and therefore more respected. In many cases the native violin player was of little more, and often of less importance than the chief lackey of his Highness. If we except the isolated cases where a generous patron furnished him with the means to study in Italy, his education also, was either confined to the narrow circle of his home court orchestra, or in the lower regions of the "Stadt pfeiferei," that sordid relic of the master-singer period. This so-called "Stadt-pfeifer" or town-piper, in many instances still has the monopoly over the musical supplies in small towns. He kept in pay and board, in a state of absolute dependence, boys who had learned to keep time by beating the drum time at dances, and men experienced on half-a-dozen instruments. The "Stadt pfeiferei" was therefore at that time, little less than a grinding slavery. In other words, the development of violin-art was not, as in Italy during the time of Corelli, Somis, and Tartini, a free and happy radiation from some great artistic individuality. It was an anxious crystallizing in the ante-chambers, as it were, of a potentate. What stronger proof of the different regard in which the musician was held in Italy and in Germany at the time can be adduced than that Corelli was buried in the Pantheon in Rome, while Haydn fifty years later ate in the servants' room at Count Esterhazy's country seat; or that the amiable Archbishop of Salzburg ordered his cook to throw young Mozart down the back-stairs of the palace when that young Master Impudent inconvenienced his lordship by asking for a situation? It took such a giant as Beethoven—nay, it took the great French Revolution and its consequences—to make a breach in this Chinese wall of surviving terrorism.

Violin-playing in Germany in the seventeenth and eighteenth centuries, therefore, of whatever influence it may have been on the development of instrumental music generally, fails to interest the non-specific historical student in the same degree as the contemporary art in Italy. Comparatively few men stand out as prominent, and their work is more or less but a reflection of that all-powerful Italian influence.

Thomas Baltzer was born in 1630 at Lübeck, and died in London in 1663. He came to England in 1656, and was appointed leader of the king's band. It is said that he was a remarkable player in his day.

Of German contemporaries of Corelli may be mentioned: Johann Furchheim and Joh. Jacob Walther, both connected with the Dresden Court in the second

half of the seventeenth century. Franz Heinrich Biber (1638-98), capellmeister at Salzburg. Nicolaus Adam Strungk (1640-1700) is interesting, inasmuch as he was one of the first German violinists who went to Italy to study. Daniel Theophil Treu, who was born in 1695 at Stuttgart, received likewise his education from Vivaldi in Venice, where he had been sent by the Duke of Würtemberg. Georg Philipp Teleman (1681-1767), music director in Hamburg, is notorious for his fabulous fertility as a composer. He turned out compositions as a baker his loaves, though hardly any have survived.

Still under Italian influence, violin-playing in Germany became artistically somewhat more satisfactory after the first decades of the eighteenth century.

The first man to attract attention is Johann Georg Pisendel (1687-1755), concert-master at the Dresden Court. His Italian training with Torelli, and later with Vivaldi and Montanari, he put to excellent use. He was largely responsible for the enviable reputation which orchestra-playing in the Saxon capital enjoyed all over Germany. With Pisendel's pupil, Joh. Gottlieb Graun, who died in 1771, previously listed among Tartini's pupils, the prestige of Dresden in violin-playing was transferred to Berlin, where Frederick the Great, a devoted lover of music, had succeeded to the throne. Graun was leader of the Berlin Court orchestra.

More important than Graun, one of the best players of his time, and among the most sympathetic figures in the history of early German violin art, was Franz Benda (1709-86), who succeeded Graun as concert-master in Berlin. The son of a poor Bohemian weaver, and therefore of Slavic origin, and for the most part self-taught on the violin, Benda had to taste some of the bitterness of life before he attained to his high position. His playing was greatly admired by his contemporaries, particularly in music of the adagio style, which he rendered with beautiful tone and touching expression.

Among his numerous pupils was Wilhelm Rust (1739–96), music director at Dessau, the composer of the fine sonata published in Peters' edition

Of interest to Londoners in this connection is Joh. Peter Salomon (1745-1815), who was temporarily identified with the Prussian capital before 1781. He became a central figure in London musical life, and is said to have been the first who attempted a public performance of Bach's sonatas for violin alone.

Next to the Courts of Dresden and Berlin, and of equal consequence in the development of violin-playing in Germany, appears the Court at Mannheim. Here we first meet Joh. Carl Stamitz, who was born in 1719 in Bohemia, and died in 1767. Also his best pupil, Christian Cannabich (1731-97). To Cannabich is attributed the introduction into German orchestras of many of the orchestral effects which since then have become common property: the uniform use of staccato and legato effects, sforzandos, crescendos, and decrescendos. He probably brought these novelties from Naples, where reigned Jomelli, the greatest orchestral charmer of his time.

A pupil of Stamitz and also of Cannabich was Wilhelm Cramer, father of the famous composer of *études*, for the pianoforte. He was born in 1745 at Mannheim, and was employed there until he came to London to become a rival of Giardini.

Further emanating from this center of German violin art, the Mannheim school, were: Anton Stamitz, born in 1753, son of Johann Carl, and noteworthy as the teacher of Rudolph Kreutzer; Ignaz Fränzl, born in 1736, who deserves mention as the master of his son, Ferdinand Fränzl (1770-1853), in his day a celebrity, with a leaning towards the virtuoso; Friedrich Wilhelm Pixis (1786-1842), a pupil of the older Fränzl and of Viotti during the latter's exile at Schoenefeld, near Hamburg, who at his death was much esteemed as professor at the Conservatory of Prague, founded in 1811.

Of the two brothers Eck, the last of the scions of the Mannheim school, Johann Friedrich Eck, born in 1766, at Mannheim, was the more distinguished artist. He was considered by some as one of the finest German violinists of the eighteenth century; but his younger brother and pupil, Franz Eck (1774-1809 or 1810), occupies a special and abiding place in the history of violin-playing, as the teacher of Spohr. Last to be mentioned as part of the traditions of the early Mannheim school, is Leopold Mozart, born in 1719 at Augsburg, and died at Salzburg in 1787. He was father and teacher of the immortal Wolfgang Amadeus Mozart. His once famous violin method was the first published in Germany, preceding by sixteen years Geminiani's work. Until his death he was concert-master to the Archbishop of Salzburg.

In addition to these German violinists of the eighteenth century, there remain a number of artists who formed their individuality independent of the three principal cities, Dresden, Berlin, and Mannheim.

We have already made a superficial acquaintance with three Tartini pupils—Joseph Holzbogen, Anton Kammel, and Lorenz Schmitt; likewise of Anton Janitch (1763-1812), the pupil of Pugnani and a well-known artist in his day. The brothers Cröner were connected with the Munich court orchestra. Franz Lamotte (1757-81) was noted as much for his great talent and *prima vista* playing as for his frivolity, which was boundless. Jacob Scheller, born in 1759, was an incorrigible, who followed in the train of Lolli, and ended in the slums of the profession. Michael Ritter von Esser, born in 1759, followed in the same rank, but was of a different stamp as artist and man, and rose to wealth and fame. Andreas Romberg (1767-1821), a sound player and composer, died as court composer at Gotha. Following these we stand next before a man who must be considered Germany's greatest contribution to violin art.

CHAPTER VIII

VIOLIN ART IN GERMANY, FROM SPOHR TO JOACHIM

Ludwig Spohr—His Youth—On the High Road of Success—Spohr the Man—The Composer—The Player—His Pupils—Ferdinand David—His Pupils—School of Vienna—Ernst—Joachim—A Light-Giving Fixed Star.

One of the big names in music is that of Ludwig Spohr, a creative genius who fell just short of a place by the side of the great composers of the romantic school—Schubert, Weber, Mendelssohn, and Schumann! Here is not the place to speak of Spohr, the composer of big oratorios and symphonies, but simply of the Spohr of the fiddle, Spohr the composer for his chosen instrument.

An awe-inspiring, upright figure of sterling value as man and as artist, towering over his German predecessors and contemporaries of violin fame, as he did in flesh and blood with his six feet in his stockings, this true Teuton of the fiddle carried German violin art on his broad back and shoulders across the border into the nineteenth century.

Only two other violin artists during his lifetime rivaled him in importance and in far-reaching influence: Viotti, thirty years his senior; and his great antithesis in life and art principles, Paganini.

Spohr was born in 1784, the son of a physician at Brunswick, in North Germany. Young Spohr enjoyed the inestimable advantage of a musical home, but escaped the fate of so many children of professional musicians, who from the tenderest age are trained for and driven into the profession. He was somewhat of a prodigy, for at the age of six, with the help of a French emigrant named Dufour, a clever amateur 'cellist, he was able to take part in Kalkbrenner's trios. Dufour recognized the talent of the boy and urged his becoming a musician. Spohr went to Brunswick, where he studied theory with an organist named Hartung—with the aid of Mozart's scores; on the violin a certain Kumisch and subsequently the concertmaster of the court orchestra, Maucourt, became his teachers. Later he became the pupil of Franz Eck, with whom he spent a year's apprenticeship in traveling. At the end of that time he had the good fortune to hear Pierre Rode, the greatest of Viotti's pupils, whose playing gave him a new impetus for work and progress.

We may quickly pass over his further career. A concert tour, undertaken soon after his apprenticeship, took him through Prussia and Saxony, and won for him golden opinions from the press. From then till his final appointment as Court Capell-meister at Cassel he passed from milestone to milestone of success, distinguishing himself as soloist and composer as well as an orchestral leader and conductor. Some of these temporary engagements were at Gotha (1806-13), and at Vienna (1813-15), with tours between times through North and South Germany and Italy. At Venice he met Paganini and played a double concerto of his own composition, with this great artistic antagonist.

Spohr's extraordinary popularity in England is well known. In Paris he and his music found only a cool reception, but with the English public it was a mutual attraction on both sides from his first appearance at a Philharmonic concert in 1820. To England he returned frequently and with particular fondness, both to play and conduct his large orchestral and choral works.

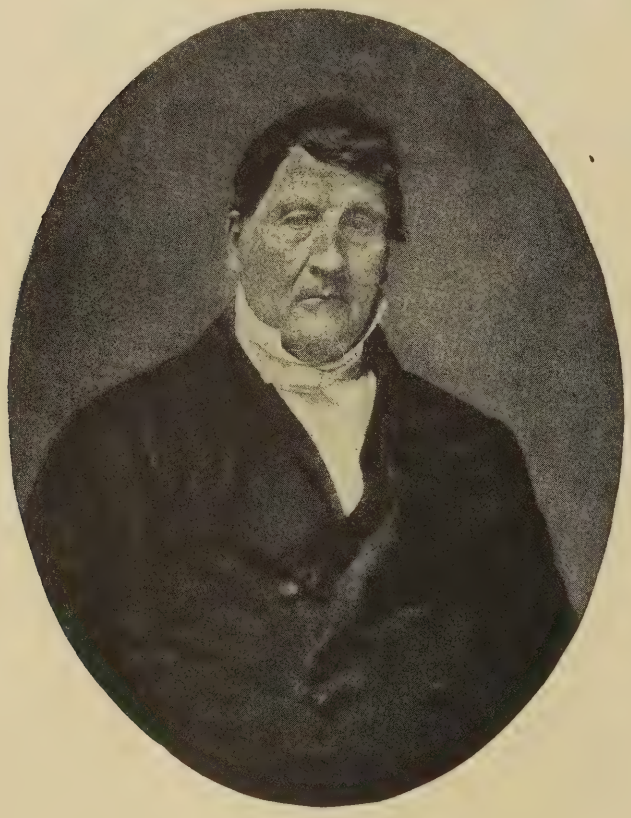
In 1822 Spohr entered on his duties in Cassel, and in spite of the many annoyances and indignities to which he was subjected, he retained his post until 1857, when he was pensioned off against his will. That same year he had the misfortune to break his arm, an accident which put an end to his violin-playing. Two years later, on October 22, 1859, he died.

The years at Cassel proved Spohr's greatest period of productivity. About two hundred works in all came from his pen, among them many for the violin, besides his famous violin method.

In Cassel he also gathered around him numerous pupils, the best known of whom are: David, Ries, Bargheer, Kömpel, Bott, St. Lubin, and the two English violinists, Blagrove and Henry Holmes. His personality was fine and commanding, and his character was distinguished for integrity, straightforwardness in all his sayings and doings, and a fine feeling for the right dignity of his art and person. Numerous stories and anecdotes about him demonstrate these character traits.

Spohr the artist, the composer, was a fitting counterpart to Spohr the man. Possessed of the highest art ideals, and averse to everything not reconcilable with these ideals, the trivial ear-pleasing and public-catching never for an instant beguiled his muse away from the path that his strong individuality, and a certain uncompromising Teutonic obstinacy, had clearly marked

out for it. Everything in his works, from his violin concertos or duets to his small pieces, is "gediegen"—scholarly, noble, masterly in form, melodious, pleasing and save for certain chromatic mannerisms, was interesting and original.



LUDWIG SPOHR

His strength was also his failing. Genius nowhere got the better of the artist; inspiration nowhere galloped away with his muse, he following after it in a mad rush, holding his breath and forgetting aught else. Spohr is always in evidence, whether in melodies or passages. He paints in mezzotints: the fiery Turner red is ever absent. His art lacks happy contrasts, rhythmical variety: it is a low burning fire, never a blaze which makes you feel aglow.

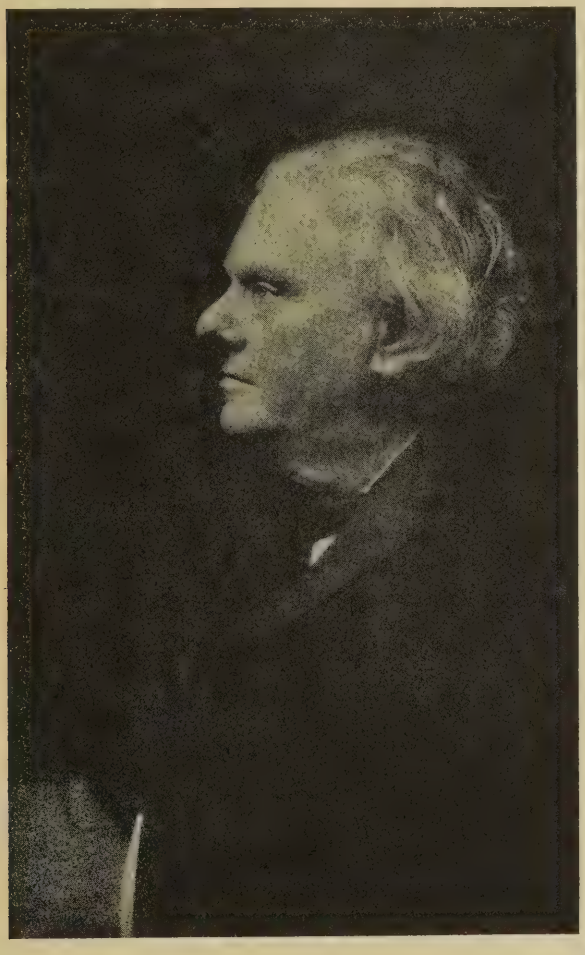
One can imagine his playing had the same characteristics. It is said to have been distinguished by a marvelous command by his large, powerful hand over the finger-board, and by an unfailing intonation, a tone which preserved its breadth and beauty even in the intricate passages with which his concertos abound, and in slow movements spoke with rare tenderness and refined feeling. The fire of Viotti, however, was lacking, and so was the infinite variety which comes with the piquancies of the bow, elements which were antagonistic to him. His was the solemn pace of the heavily-built knight in his massive armor of high ideals. His strongly marked, uncompromising individuality, both as composer and as executant, was no doubt the reason why Spohr never really formed an epoch-making school, or had followers who further expanded on his style. The greatest of his pupils, Ferdinand David, was anything but a true Spohrite; his playing was more French than Spohric. As to composition, Spohr's style truly lived and died with him, unless, as one might say, Bernhard Molique was a weak second edition. The best representatives, it is said, of Spohr's style were his two pupils: Jean Joseph Bott, born 1826, at Cassel, and died in America in 1895, and August Kömpel, born in Bavaria, in 1831, and died at Weimar, in 1891. Neither of these artists played an important part in the further development of violin art in Germany, a distinction that belongs chiefly to Ferdinand David.

Born at Hamburg in 1810, Ferdinand David early became Spohr's pupil; but he seems to have been possessed to a rare degree of the power of assimilating other influences without losing his own individuality. His style was a happy blend of lightness, elegance, and solidity. In his compositions he combined sound musicianship with graceful melodic invention and rhythmical piquancy. Distinguished equally as quartet player and soloist, at home in the deep waters of Bach and Beethoven, and in the surface rollers of the modern virtuosi, an unexcelled orchestral leader and inspiring teacher, David was indeed a very great power in his day. If we remember that, with Mendelssohn and Schumann and the founding of the Leipzig Conservatorium in 1842, the center of gravity in matters musical in North Germany was shifted for a time to Leipzig, it is not surprising that violin art under David's auspices drifted in the same direction.

His pupils were as numerous as were Tartini's. Until a few years ago they could be found in leading positions everywhere in Germany and elsewhere. The greatest of them, August Wilhelmj (1845-1908), lived in London after a career of international triumphs, devoting his declining years to showing a younger generation how to become great fiddlers.

After David's death in 1873, notwithstanding his post at the Leipzig Conservatorium had been ably filled by such men as Henry Schradieck, Adolph Brodsky and Arno Hilf, the lead in German violin art gradually but irresistibly drifted to Berlin, where Joseph Joachim reigned in absolute supremacy. This great master brings us to a sphere of influence—the School of Vienna. Certain national characteristics, blended with Hungarian tinges, have given this school a stamp of its own. Its development was also different from that of the other German centers of violin-playing. It was tardier, in spite of the fact that Dittersdorf, Haydn, and Mozart gave to instrumental music at the Austrian capital such a wonderful impetus. Was it because of this popularity it drew interest away from a specific cultivation of the violin as a solo instrument into the broader field of concerted music? At all events, although Karl Dittersdorf (1739-99) and Anton Wran-

itzky (1760-1808) are commonly named as the early founders of the Vienna School of violin-playing, it became important only at the beginning of the nineteenth century with two men, eminent in their line, Joseph Mayseder (1789-1863) and Joseph Böhm (1795-

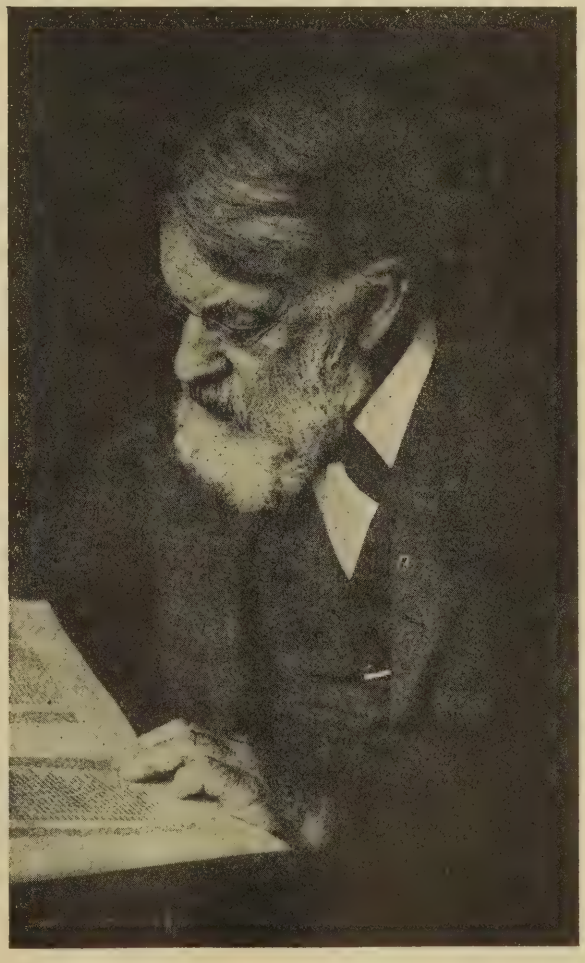


AUGUST WILHELMJ

1876). The former, a pupil of Ignaz Schuppanzigh, of Beethoven fame, gave us among others, Miska Hauser (1822-87). Böhm, a Hungarian and presumably a pupil of Rode, became the master of a whole galaxy of violinists known to fame: Georg Hellmesberger (1800-73); Jacob Dont (1815-88); Edmund Singer (born 1831); Eduard Reményi (1860-98); Eduard Rappoldi (1839-1903); Jacob Grün (born 1837); Heinich Wilhelm Ernst (1814-65); and Joseph Joachim (born 1835 at Kitsin). The last two, both Hungarians, are the jewels in Böhm's crown.

Wilhelm Ernst was one of the first who kindled his flame at the fire of Paganini. As a youth of fourteen he was studying with Böhm in Vienna when that conjurer from Genoa appeared and drew him into his magic circle. Next, young Ernst followed like a shadow the great magician on his tours and learned some tricks from him. Fortunately his talent was sufficiently strong and original not to go under, in the greater individuality of his ideal. While in his "Carnival de Venice," he strikes the keynote of the Paganini imitator, his Elegy and many other compositions speak a language quite his own. Some of his melodies, indeed, are like flowers set in daintiest china vases—flowers with the perfume and the colors of the Orient. Ernst's art and playing was Paganini's art spiritualized—its echo with a ring of sadness. A great artist and a pathetic figure, H. W. Ernst will go down to posterity. He never held a position or stayed anywhere long, but, like the gipsies of his native land, went about, his soul on fire, playing his sombre melodies on a magic fiddle strung with his own heartstrings. A long-threatening spinal affection ended his life at Nice in 1865.

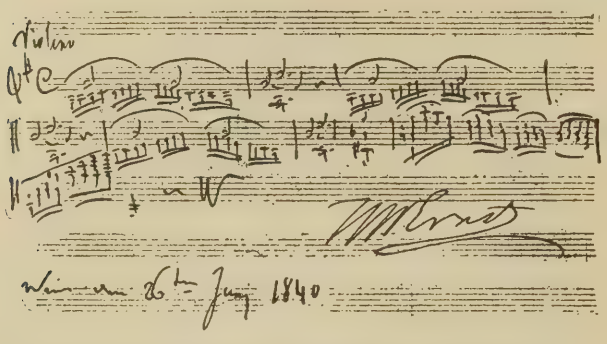
Böhm, the master of this ideal of the virtuoso, Ernst was also the master of the ideal of an interpreter of the classics, Joseph Joachim. It shows that a teacher



JOSEPH JOACHIM

can and should do so much and no more. Like the sculptor he may, as it were, hew out of the raw block the general form and outline of his statue. Inherited disposition and circumstances will then give it its life, beauty, and character.

Joachim (1831-1907) was perhaps the most remarkable figure in modern violin art. To do anything like justice to his importance would far exceed the space allowed. Great as executant, great as teacher, great as quartet player, without blemish as a man, in every way that one looks at him artistically or otherwise, he deserves a place beside the noblest artists of our noble

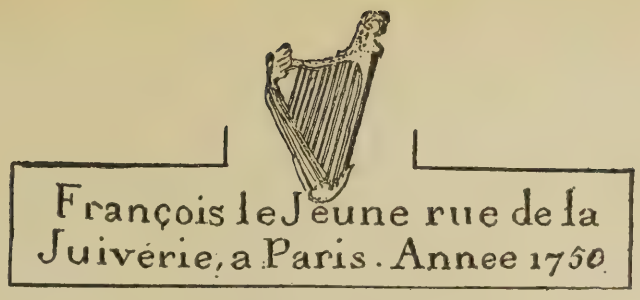


FACSIMILE OF A MANUSCRIPT BY ERNST

instrument. His career was not meteoric like Paganini, or the lesser stars which followed in his track and shed luster on their path for a season. Joachim came to stay—like a fixed light-giving star in the firmament of art around which revolved a whole planetary system of students, past-students, imitators, admirers, and reflectors of his style. As executant he could rightly claim the distinction of having raised purely reproductive art to its highest possible level.

Fully to appreciate his merit in this direction one needs only to recall the life-work of such men as Viotti, Rode, Spohr, whom we style the classical masters. All of these were before all else exponents of their own individuality, their own music. They played occasionally the works of others, chiefly quartets; but it was the exception, not the rule. On the contrary, although a composer of acknowledged merit, as seen in his Hungarian Concerto, Joachim's chosen path lay in interpreting all that is best in violin literature, and in as objective a manner as possible. His readings of Beethoven and Bach were once held to be the unapproachable ideal. Perhaps towards the end of his life the message was sometime obscured by the method. But violin-playing generations will yet speak with reverence of Joachim's lofty art, and will take it for a shining example until it too becomes a tradition—a myth like Paganini. The master himself, a half-mythical, Homeric figure bearing a fiddle, will rise dimly out of a great musical past.





CHAPTER IX

VIOLIN PLAYING IN FRANCE DURING THE SEVENTEENTH, EIGHTEENTH, AND EARLY NINETEENTH CENTURIES

Time of Louis XIV—The Cream of the Profession—Corelli's Failure—The Use of Vocal Music for Instruments—The Names of First French Violinists—Jean Marie Leclair—Pierre Gaviniés.

COMING to France, we find the early stages in the development of violin art still less promising than in Germany. That violin-playing and composition in France remained longer in an embryonic state, is a phenomenon the more surprising, since political and social conditions in France in the second half of the seventeenth century, at first glance appear to have been more favorable to rapid progress in art than they were in Germany.

Louis XIV had drawn around his Court a galazy of artists and literary men. His reign marked the great classical period in French history. Racine, Corneille, Molière, La Fontaine, Boileau, Poussin, like so many bright candles around a throne, blended their fame with that of their great king. Music, too, in the eyes of the world, at least, was worthily represented, and enjoyed the sunshine of the sovereign's favor. There was the so-called "Grande Bande des 24 Violons du Roi," or "Les Vingt-quatre Ordinaires de la Musique de la Chambre du Roi," founded by Charles IX. Lully, with the permission of the King, organized in addition "La petite Bande," of the same number of players, whose duty it was to perform the music for the ballet and at Court festivities. The seeming outward splendor of this musical life at the Court of Louis very likely induced many of Germany's ambitious princelings to keep orchestras of their own, just as it inspired Charles II of England with the idea of his royal band of twenty-four violins.

But though they thought themselves the very cream of the profession, with the conceit born of exclusiveness and self-indulgence, these "vingt-quatre ordinaires du roi" seemed not to have been in a hurry to change their music and standard of playing for the higher one of the Italian masters. Corelli's failure in Paris shows significantly that something was wrong.

The monopoly which Lully and his band held over Parisian musical life, which meant the musical life of France, was too sweet to be easily wrenched from them. They went on in the same old rut as long as they could; that is, as long as the King and his Court were satisfied. Thus it came to pass that while Germany could pride herself on a line of excellent Italian-bred violinists, the art in France at the beginning of the eighteenth century was still in an undeveloped state of infancy. As proof one can observe that at the end of



ONE OF THE KING'S "FIDDLERS TWENTY-FOUR"

the seventeenth century *vocal* music was yet used for the *instrument* by the excellent "twenty-four" as in medieval times. Matters stood little better during the first half of the following century.

The first French violinists we meet who were not violists, are two "Rois des Ménétriers": Constantin, a

member of Louis XIII Court-orchestra, who died in 1657; and his pupil, Guillaume Dumanoir, who followed in the dignity of kingship in 1659. After Lully, who in 1652 was made chief of the band, though he was not Roi des Ménétriers, and who died in 1687, we come to Rebel, François Francour, and Baptiste Anet. The latter was the first who tried and failed in the attempt to introduce into Paris the art and art principles of Corelli, whose pupil he was. The antagonism of the "twenty-four" drove him to Poland, where he died, an exile for his artistic convictions. His pupil, Baptiste Senaillé (1687-1730), fared somewhat better. He had become imbued with Italian traditions during a several years' engagement at Modena. The same was the experience as far as outward immediate success is concerned, of the greatest of early French violinists, Jean Marie Leclair, born in 1697, at Lyons. By his work and example he succeeded in planting the best Italian art principles on French soil. Leclair was for two years a pupil of Somis in Turin. Today he is known by a charming little sonata, published among Alard's *Maîtres Classiques*. On his return to France the "twenty-four," as usual, objected to the introduction of unwelcome new ideas; but charitably, by way of compensation for his superior attainments, he was given an inferior position in the grand chorus of the opera, with a salary of four hundred and fifty francs, for which he was supposed to play in the ballet and accompany the chorus. After some years of drudgery in a position unworthy of his talent, he resigned, and lived henceforth in retirement as teacher, and composer for his instrument. This excellent artist was assissinated in the streets of Paris on the evening of October 22, 1764. Many of Leclair's compositions are counted among the best productions of pre-Viotti French violin art.

We pass here as of secondary importance the names of Jacques Aubert, who died in 1753; Guillemain (1705-70); Jean Joseph Cassanea de Mondonville (1715-73); and Antoine Dauvergne (1711-97); as well as the three Tartini pupils already mentioned: André Noel Pagin, born in 1721 in Paris; Pierre Lahoussaye (1735-1818); and Joseph Touchemoulin (1727-1801).

The Eighteenth Century

The best known of French violinists of the eighteenth century was Pierre Gaviniés. He is usually considered the founder of the earlier national French school of violin-playing, as compared to the post-Viotti school. To the fiddle world at large his importance is centered chiefly in his twenty-four Matinées or Caprices, which to this day have their assured place in the educational diary of the violinist. The composer, it is affirmed, wrote them in his seventy-third year, and played them himself. In that case his dexterity must indeed have been extraordinary, as they offer technical stumbling-blocks for the left hand of many a younger player to this day.

Gaviniés was born May 11, 1728, at Bordeaux. Nothing is known of his youth. He may have been his own teacher, who later profited from hearing the Italian masters and formed his own style. At all events, at the age of thirteen he appeared at a *concert spirituel* in Paris, and aroused general interest. Later he undertook the direction of these concerts, and on the founding of the Paris Conservatoire de Musique in 1794 he was made a professor of the violin. He died in 1800, full of honors, admired and revered. The best



ALEXANDRE JEAN BOUCHER

known of his numerous pupils were: L'Abbé Robineau, and Capron, the teacher of Marie Alexandre Guénin who was born in 1744, and died in 1819.

Other French violinists of reputation in their day were: Hippolite Barthelemon (1741-1808), also known in England for his fine rendering of Corelli; Isidore Berthaume (1752-1820); his pupil, Jean Jacques Grosset, who succeeded Gaviniés at the Conservatoire; Mathieu Frédéric Blasius who died in 1829, also a professor at the Conservatoire; Alexandre Jean Boucher, a celebrity with the flaw already mentioned; Hubert Julien, who was born in 1749; Guillaume de Navoigille, who was born in 1745; Leblanc; and La Croix (1756-1812).

CHAPTER X

VIOLIN ART IN FRANCE, AFTER VIOTTI AND KREUTZER

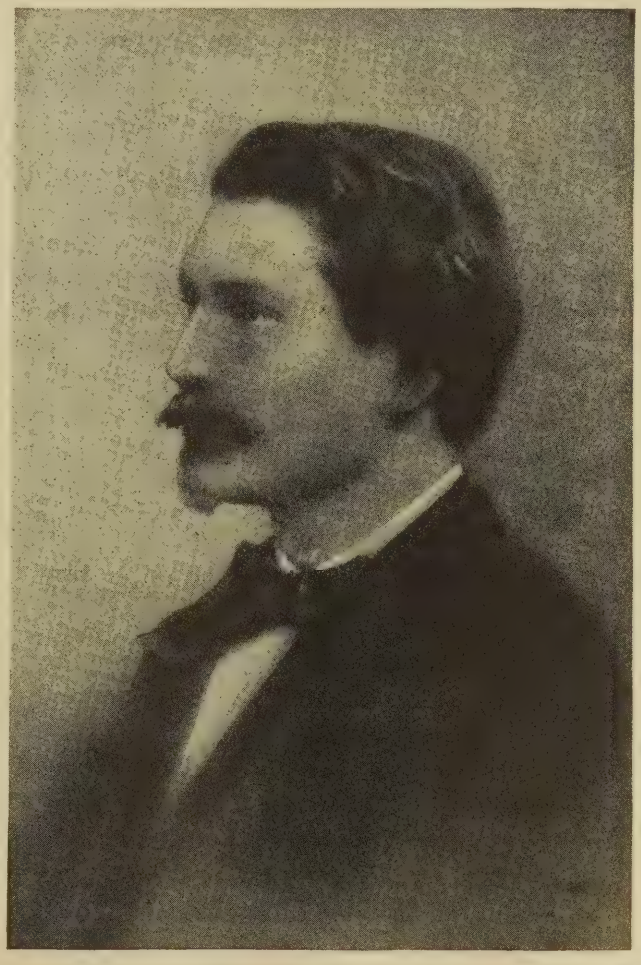
Viotti and French Violin Art—Illustrious Period—Best-Known Pupils of Viotti—Rode—Rode's Playing—Rudolph Kreutzer—Kreutzer's Playing—His Famous Forty Studies—Baillot—A New Phase in French Violin Art—A Lively Tug-of-War—The Belgian School—Belgian Influence in Paris—Characteristics of the Belgian School—Poland—Bohemia, Norway, and Spain.

Viotti once called Gaviniés the French Tartini. With more right, France might have applied the compliment to Viotti himself. Although born in Italy, the master gave the benefit of his ripe talents not to his native land, but to its neighbor, France. With him, the bulk of the legacy of Corelli, Tartini, and Pugnani slipped across the Italian border. While barely known at home, unlike Tartini—"il maestro della nazione," as he was called—Viotti became "le maître de la grande nation." In France his genius reached its glory; in France he was adored and spoiled—and happy too, before misfortune took a nip at his heart; in France also he taught and left to a circle of gifted and devoted pupils not only his own precepts safely guarded, but the best tradition of the classical past.

With Viotti, therefore, begins the illustrious period in French violin art, a luster which to this day has not passed away from it, although much of it has since fallen on the younger sister represented by the Belgian school of violin-playing. The best-known pupils of Viotti were: Jean Baptist Cartier (1783-1841); August Frédéric Durand, born at Warsaw, about 1770; André Robberechts (1797-1860), the teacher of Charles de Bériot; Philippe Libon, who was born at Cadiz, in 1775, and died in Paris in 1838; also Louis, Julien, Castels de Labarre (1771); Alday le jeune, born in 1764; and the lady violinist Parravicini, born 1769, at Turin, who enjoyed a great reputation between 1797 and 1804.

Above all these was Pierre Rode, born at Bordeaux in 1774. From his eighth to his fourteenth year he received instruction on the violin from a clever violinist, Joseph Fauvel. Then young Rode came to Paris, where he became Viotti's pupil. It is needless to comment on Rode's position as a violinist and composer. Every student knows him to be the second in that bright cluster of stars: Viotti, Rode, and Kreutzer. His finely sensitive nature, which shows itself in his compositions, is described by Baillot in a few sympathetic words regarding Rode's playing: "It was full of charm, purity, and elegance, and quite expressed the lovable qualities of his mind and heart." He died at Bordeaux November 25, 1830, after a brilliant career, though he was not spared some bitter disappointments.

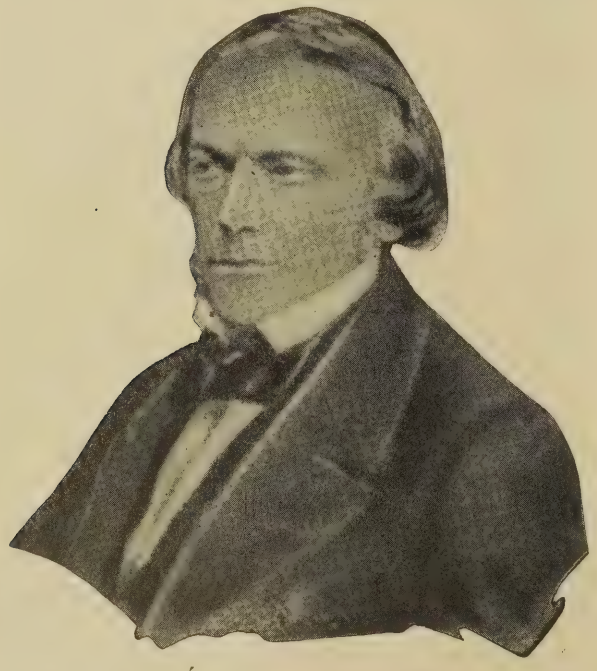
In Rudolph Kreutzer we meet not only a pupil,



CHARLES DE BÉRIOT
At the age of his early triumphs in the concert world.

strictly speaking, of Viotti, but an artist who no more than Rode was able to resist the influence of the great Italian, which he blended with his own individuality. He was born November 16, 1766, at Versailles, the son of a musician, who also gave him his first instruction on the violin. Later he became the pupil, not of a representative of the French violin school, but of Anton Stamitz, a brother of the founder of the Mannheim school, who had moved to Paris. Under Stamitz's guidance young Kreutzer's talent for the violin as well as his gifts for composition developed at a remarkable pace. Taking Viotti as his model, he eventually rose to the highest positions attainable to a violinist in Paris. He was appointed second professor at the Conservatoire, and on Rode's resignation, took the latter's place, at the same time occupying various other honorable positions. In spite of this strenuous official life, Kreutzer found time to compose and to travel. During one of these concert tours, he met Beethoven in Vienna, who dedicated to him his famous violin sonata, opus 47.

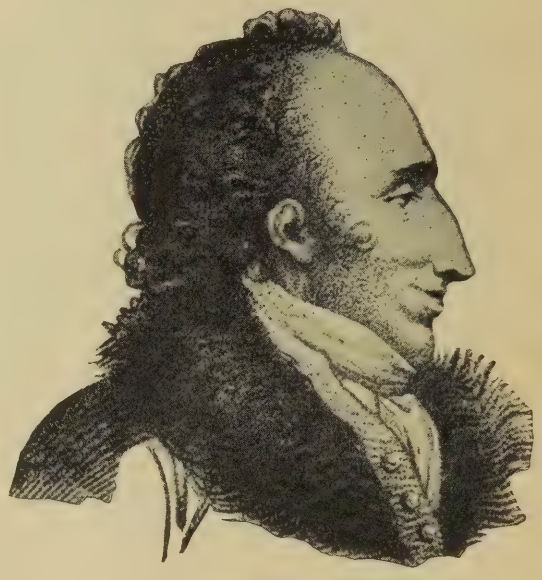
Contemporaries speak in the highest terms of Kreutzer as an executant, but what gave him his unique position in the history of violin-playing was his work as a composer. His forty studies are a household word



DEBÉRIOT IN LATER YEARS

with violin students all over the world, a standard work which no other of its kind has ever been able to rival. Not quite so popular but still of great pedagogic value are his concertos, of which he wrote twenty-one. With this respectable product to his credit, his fertility as a composer was by no means ended. Besides fifteen string quartets, fifteen trios for two violins and 'cello, and duets, he wrote no less than thirty-six operas, among which were thirteen for the grand opera. Nearly all of these are antiquated or forgotten. He died in Geneva, June 6, 1831. The best of his many pupils was Charles Lafont (1781-1839), who became one of the foremost virtuosos of his day. Another pupil, Pietro Rovelli (1793-1838), is distinguished as the teacher of Bernard Molique.

There remains yet to speak of one other man who, like Rode and Kreutzer, stood at the threshold of the nineteenth century, and exercised a decided and beneficial influence on contemporary and posterior French violin art—Baillot, with the Christian names Pierre Maria François de Sales. Born in 1771 at Passy, near Paris, Baillot was given a liberal education by his father, an advocate of the Paris parliament. His predilection for the violin, he indulged at first unassisted, and then under the guidance of a clever, painstaking

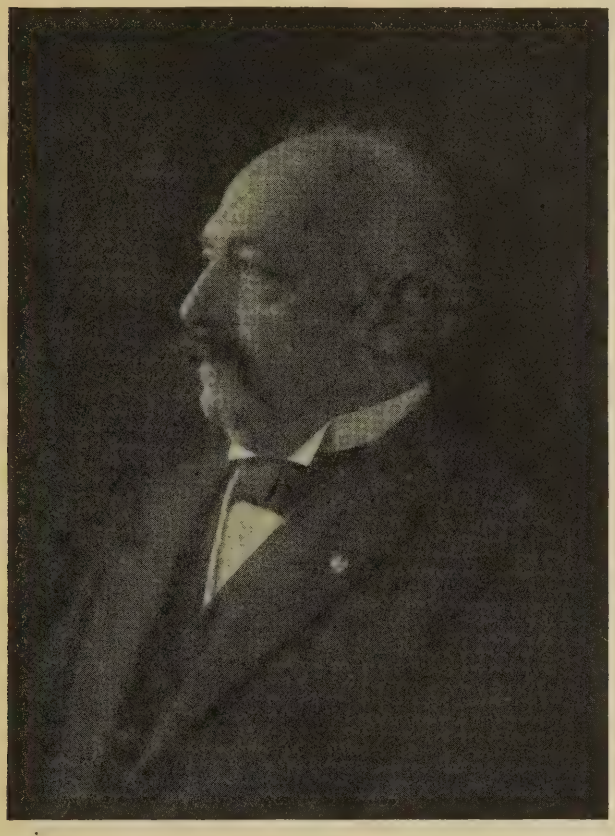


FEDERIGO FIORILLO

teacher, Saint-Marie. He received a great impetus when in 1782 he heard Viotti at a *concert spirituel*. This impression never left Baillot, and though never actually a pupil of the great master, by the right which true sympathy and active, intelligent enthusiasm give he may be called the spiritual pupil of Viotti and heir to his art.

Baillot's early life was a fitting introduction to his later career. It was that of a man who gathers into the granary of his mind and heart whatever comes his way that is worth gathering. As a boy he is taken to Italy, where his father died and leaves his family in trouble. A kind friend and benefactor sends him with his own children to Rome. Here he has opportunity to form his taste, and to study the violin with Pollani, a pupil of Nardini. He travels as secretary to his benefactor, meets Viotti personally, works "au ministère des finances" in Paris, and is enlisted in the army, but wherever he is and whatever he does, he

pursues his violin studies and gathers knowledge. One day in the fulness of time he appears in Paris as violinist, and pleases his public so well that he is appointed a professor at the Conservatoire. Here at last, in a posi-

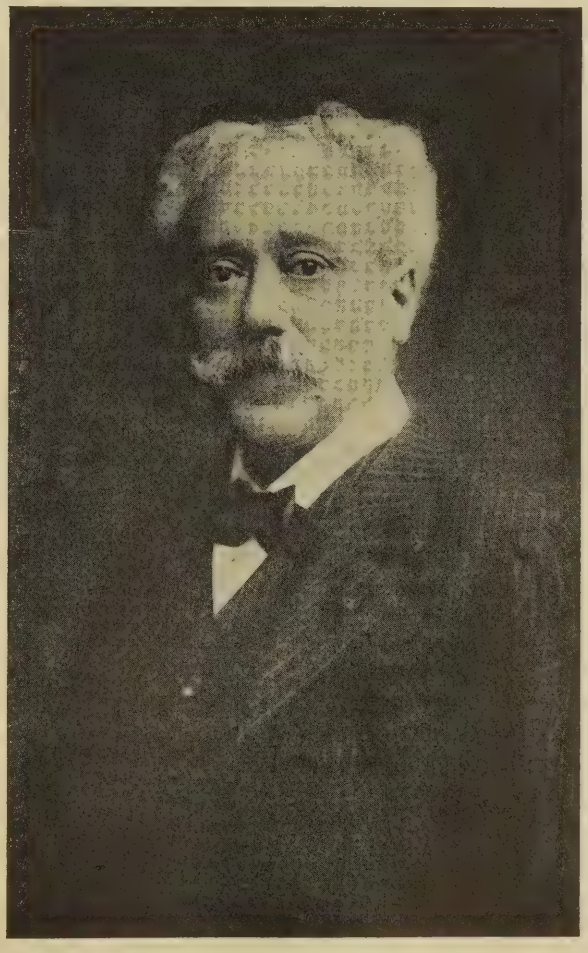


Emile Sauret

tion congenial to him and suited to his talents, he can fulfill his mission in life—to empty the contents of the granary. He emptied them partly into a work which made him particularly famous: his *Method de Violin,* written in collaboration with Rode and Kreutzer. This monumental work appeared at the beginning of the new century, and was later followed by a supplement. He also instituted the first regular quartet soirées in Paris, found time to tour, compose, and teach, and spent a long life of usefulness till his death in 1842. He was an artist truly worthy of the gratitude of France.

One day Paris woke up to find herself in Paganini's grip, and Paganini's grip was firm. It meant a new phase in French violin art Vainly Baillot and his pupil Habeneck (1781-1849)—founder and conductor of the famous Conservatoire concerts, who introduced Beethoven's Symphonies to the Parisians—tried to stem the wave that would roll over old traditions. The national traits of brillancy, emotionalism, of showiness and superficiality, which Baillot, Rode, Kreutzer, had long held in check made a younger fiddle-playing generation an easy victim to the great usurper. We now see in France a lively tug-of-war between the new art and old traditions. On one side pulling hard, were such clever men as Delphin Alard (1815-88), Sainton (1813-90), François Prume, D'Artot, and Charles Dancla, born in 1818: on the other, the more conservative French elements, together with an influence much in evidence in France since Paganini's time—the Belgian school of violin-playing.

By a happy combination of national characteristics the preponderating individuality of its founder, Charles de Bériot, and the exceptional talents of his successors, this Belgian school has been perhaps, the greatest power, outside Joachim, in the latest stages of violin art, at least until the sudden ascendency of the Russian school emanating from the influence of Leopold Auer. Within a few decades, the Belgian school produced more



PABLO DE SARASATE

violinists than any other since the palmy days of Tartini and Pugnani. Space forbids the detail that one would like. Some of the names of representatives of the Belgian school are violinistic household words. Who does not know of Charles de Bériot (1802-70), the

prototype of grace and elegance as player and composer, and of his greatest pupil, Henri Vieuxtemps (1820-81), one of the greatest giants since the time of Paganini? To him and to Wieniawski we are largely indebted for another modern giant, Eugène Ysaye, born at Liege in 1858. To deBeriot we are also indebted for the great virtuoso and sterling artist, Emil Sauret (1852-1916); for Johann Christian Lauterbach; and for Teresa Milanollo (1827-1904), who with her sister Maria, at one time floated over European concert-stages like lovely apparitions.

The Belgian influence in Paris, creating the Franco-Belgian school, is chiefly represented by Lambert Joseph Massart, born at Liege in 1811 and died in Paris in 1892, a pupil of Kreutzer and master of Wieniawski, Lotto, Camilla Urso, Teresina Tua, Johann Wolff, Fritz Kreisler, Charles Loeffler, and many others. Hubert Leonard, born at Bellaire, near Liege in 1819, who died in Paris in 1890, was a pupil of Habeneck, and taught Cesar Thomson, Marsick, Ovide Musin and Henri Marteau; also Dengremont, who was born in 1867 at Rio Janeiro.

From the first a wise moderation characterized the representatives of the Belgian school. It was unavoidable that Paganini's art left its mark on it, as on every school and almost every violin artist of his time. But while the French extremist partook greedily of these new treasures, more than was good for him, and in consequence suffered from technical indigestion and attendant symptoms, the cooler Belgian appropriated only what he could well and easily amalgamate with the safely guarded legacy of Viotti. Even in such matters as the technicalities of bowing it is observable how the best Belgian players have exercised moderation and discretion. One can observe in nearly all of them the relatively low position of the elbow and the upper arm, and the admirable working of the wrist and forearm, in perfect equilibrium and obeying the laws of æsthetics, as well as satisfying any demands made upon them by bowing difficulties. These things have come down from Viotti, who, it is said, was so sensitive to the movements of the bow-arm, demanding that it present lines of beauty and graceful curves instead of ugly corners, that he had a famous sculptor watch him in playing to criticize the movements of his arm. Paganini, self-taught, on the other hand is said to have held the arm abnormally high, better to serve his special bowing pyrotechnics.

Possibly through this Belgian influence, or in consequence of the leveling work of time, the tug-of-war between the new and old has almost ceased in France. The once new is new no more; the once thought old grows almost young again. So now the ultra-Frenchman sits with the Spohr-bred Teuton admiring at the feet of Beethoven and of Bach. In Joachim's lifetime they both occasionally went arm-in-arm to Berlin to get a point or two from that "grand old man" of the fiddle.

Like a stream growing broader and broader, and ever more relentlessly when once released from its narrow bed, so has violin art flowed through the nineteenth century. Outlying countries were drawn into the current, swelling it by new elements and energies. In Ernst we find Hungary infusing some of the fire of her tokay and the moonlit-meadow poetry of her gipsies into the Austrian mother-stock. After him, grafted on Vieuxtemps' art, another of her talented sons, Jenö Hubay (1852-), lived to see his numerous pupils admired in their turn. Likewise the veteran master and great pedagogue Leopold Auer (1845-).

Bohemia gave its share in Kalliwoda (1801-66), Ferdinand Laub (1832-75), Leopold Jansa, the teacher of Lady Hallé; and later A. Bennewitz (1832-1907), the teacher at the Prague Conservatory of Ottokar Sevcik (1852-), and Marak; Franz Ondricek (1859-); Karl Halir (1859-1910); and Hans Sitt.

Poland, king and mazurka haunted Chopin land, had already in Paganini's time contributed a violinist of big caliber, who stalked in tenths over the fiddle, in one Charles Lipinski (1790-1861). Now she sent another at the mere mention of whose name the heart of fiddlers waxes warm—the glorius virtuoso Henri Wieniawski (1832-80). Later also are Isidor Lotto (1840-); and Stanislaus Barcevicz (1858-).

From Norway, with something like an aurora borealis of northern poetry around his head, minstrel-like, self-taught, came that blue-eyed blond-haired Norseman Ole Bull (1810-80), swaying enraptured audiences on both sides of the Atlantic.

Then Spain, from her matchless sunny climes, on rhythms of Bolero, Malaguena, Zapateado, sent that matchless sunny artist, Pablo de Sarasate.

Once more we must return from this bright and ever-broadening view of nineteenth century violin art on the European continent, back two centuries, and to the British Isles.

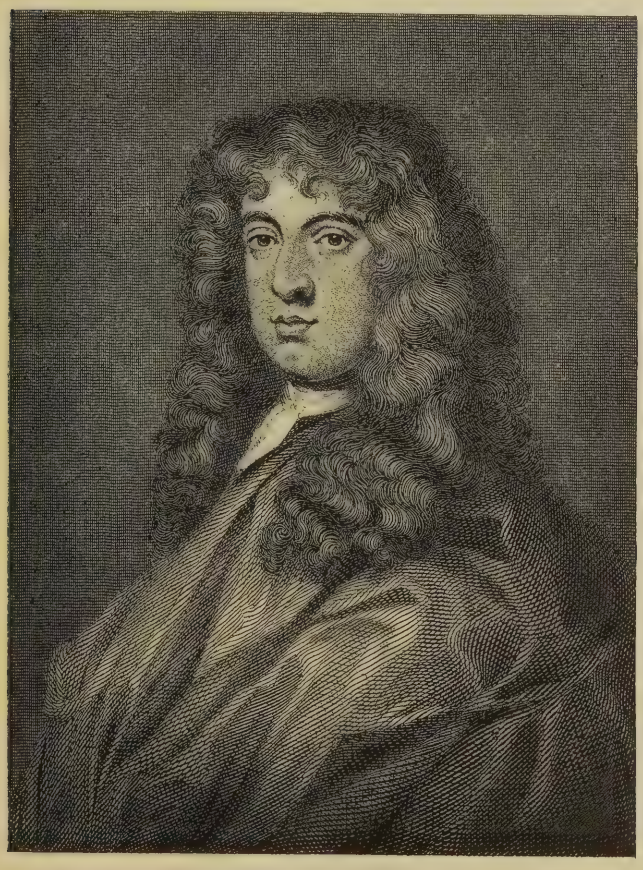


CHAPTER XI

VIOLIN ART IN ENGLAND

Receptive Rather Than Productive—Prejudices—Foreign Artists—English Violinists—Seventeenth, Eighteenth, and Nineteenth Centuries—Unknown Prompter.

AMONG the great European nations, England had but a small share in the development of violin-playing. Her attitude towards this branch of musical art in the seventeenth as in the twentieth century, was receptive rather than productive. To London flocked the eighteenth-century birds of passage—Italian, German and French. Their fame had preceded them as the



ROGER NORTH

March wind heralds the arrival of feathered guests in Spring. For a season they would stay feeding on the fat of the land; but few, very few, made a nest for themselves in the shadow of St. Paul's and Westminster Abbey, or left an impression strong and permanent enough to produce a greater national activity with respect to violin-playing. Perhaps the reason for this unproductive attitude towards a charming art lies in certain national characteristics which make the Englishman to this day a greater lover, generally speaking, of vocal music than of instrumental; which make him appreciate a Handel and the *Messiah* more than Beethoven and a *Fifth Symphony,* or perhaps again it dates back to certain old caste prejudices, remnants of a medieval spirit which found fitting expression in the well-known and oft-quoted advice of Lord Chesterfield to his son. "If you love music, hear it; pay fiddlers to play for you; but never fiddle yourself."

If this noble's opinion is to be taken as a criterion of the general esteem in which professional fiddle-playing in England was held in those times, it is no wonder that under such conditions the better middle-class elements, whose active devotion would have been of incalculable benefit to the young art, were deterred. This state of things as regards the earliest stages of violin art in England is all the more surprising, as with Henry Purcell (1656-1695), national English music reached for the time its culmination. But then with Purcell it was chiefly vocal music; and after him, Handel's powerful influence lay in the same direction.

Nevertheless England produced somewhat later, a number of violinists, more or less distinguished. The plaintive melodies sung by Geminiani, Giardini, Veracini, Cramer and Viotti, could not but have endeared that sweetest of voices, even to the English. Gradually the prejudical cobwebs of earlier centuries were swept away. Great is now the number of its devotees of both sexes, in all classes—as great, probably, as in any other country in the world.

The first English violinist is usually considered to be John Banister (1630-1679). Born in London, he received his first instruction on the violin from his father, one of the waits of the parish of St. Giles. Later he was sent by Charles II to France for further study. On his return he succeeded Baltzar, who died in 1663, as conductor of the King's Band; but he fell into disgrace with his monarch and lost his post, owing, it is said, to his outspoken partiality for English as compared to French performers on the violin. He subsequently instituted regular concerts at his house,

later called the "Musick-School, over against the George Tavern" in Whitefriars which continued until near his death in 1679.

Both he and Thomas Baltzar lie buried in the cloister of Westminster Abbey. John Banister's son also became a violinist of repute. He lived during the reigns of James II, Willian and Mary, and Queen Anne.

To these two known names representing the earliest phases of violin art in England must be added that of one other not contained hitherto in most musical dictionaries. Sir Frederick Bridge first drew the attention of musicians to one Nicola Matteis as possibly the man who first acquainted English musicians with the Italian style of violin-playing and composition, and influenced Purcell in the creation of his violin sonatas. Neither Banister nor Baltzar could have done so. At all events, from the autobiographical notes of Roger North, a musical amateur, contemporary with Henry Purcell's father, it appears that among the musicians frequenting the North's house was a Signor Nicola Matteis, a violinist of remarkable attainments, who for a time made his influence felt in the London musical circles in which young Purcell moved. Mattei's abilities on the violin were greatly admired, and Roger North states that the Italian violinist among other laudable things showed English players for the first time how to hold the bow properly. That surely was a great thing for any man to do; particularly one whom history has not marked out as a hero—nay, fails even to mention! Who this mysterious Signor Matteis was, whose pupil, or what of his antecedents, Roger North's papers do not reveal. He stayed in London for several years, playing and giving lessons in aristocratic musical families, and publishing some compositions by subscription. Perhaps the soil was not prepared for a violinistic appearance like his, for finally he left London for Paris, where he is said to have died in reduced circumstances. Whatever this hitherto unknown prompter of English musical history may have been, young Purcell met him at Roger North's house, and with the inquisitiveness of youth and the eagnerness of genius, naturally would draw from him knowledge of the main charactertistics of the Italian sonata form, into which he eventually poured the liquid gold of his own inspired muse.

After the departure of Signor Matteis, professional violin-playing in London seems to have taken a long and undisturbed rest; or it was carried on behind closed doors, so that the historian did not get a chance to record it. As late as 1713, John Playford mentions the violin, together with the various kinds of viols in his work entitled: "Introduction to the Skill of Musick, *in three books,* containing I. Ground and principles of music according to the most easy method for young practitioners; II. Instruction and lessons for the treble, tenor, and bass viols, and also for the treble violin; III. The art of descant or composing musick in parts, made very plain and easy, by the late Mr. Henry Purcell."

The year after, in 1714, Geminiani came to London. The further history of violin-playing in England is inseparably connected with foreign artists from Geminiani down to Spohr and even into the twentieth century.

Of English players of the eighteenth century, the earliest of record was Matthieu Dubourg, born 1703, in London. He made his *début* as a boy violinist, standing on a chair so as to be seen, in the crowded historical music-room of John Britton Clerkenwell. On Geminiani's arrival in the English capital, Dubourg became his pupil, and was subsequently engaged in Dublin and London. Here he died in 1768, as Director of the Royal Music. He is said to have been a distinguished artist, excelling in slow, pathetic music. According to Gerber, Dubourg's pupil, John Clegg, excelled his teacher in dexterity, but through over-work came to a premature and sad end in 1742 as an inmate of the Bedlam Asylum.

John Abraham Fisher, born in 1744, in London, also made a name for himself as a virtuoso abroad. Pohl describes him and his comical method of advertising himself abroad, thus: "A foreign valet in striking livery, carrying a magnificent carmine violin case, richly ornamented with gold, was followed by the celebrated virtuoso, who, walking on tiptoes, was clad in a brown silk attire, with scarlet embroidery and glittering buttons. So high was his powdered and perfumed toupée that his small figure appeared divided into halves. His breeches were held at the knees with diamond buttons, and the scent of perfume filled the atmosphere of the room."

Thomas Linley, born in 1756, at Bath, and died in 1778, was a pupil of Nardini. His promising career came to a premature end through the overturning of a pleasure boat.

Of some notoriety must have been General Ashley a pupil of Giardini, who died in 1818. He had the honor of performing Viotti's double concerto in public in London with the master himself.

With the violinist Bridgetower, for whom Beethoven is said to have composed his sonata Op. 47, which he eventually dedicated to Kreutzer, the list of noteworthy English performers on the violin in the eighteenth century is nearly complete.

Of later date were: Henry Blagrove, born at Nottingham, in 1811, who began the study of the violin at four, appeared in public at five, became a pupil of Spohr, was from 1834 leader of the Philharmonic Society concerts, and died in 1872 in London; Antonio James Aury, who made a name for himself on a concert tour lasting nine years; and John T. Carrodus, a pupil of Molique, who died in 1869, and is the grandfather of the family of clever violinists of that name.

In the last decades England has made a decided upward move throught the National Union of School Orchestras, which is likely to have a far-reaching effect on violin-playing in England in the future.



CHAPTER XII

THE LADY VIOLINIST

In Her Charms—From Rhapsody to Facts—Two Stars and a Wreath—Possibilities.

LOVELY flower in fiddle-land! She was born in the South along with the first Amatis, Ruggieris, and Seraphins which left their makers' shops in new glossy



THE SISTERS MILANALLO

coats, bursting as it were with melodious life: waiting only to be handled and fondled by just such soft white hands; for exactly such delicate shell-shaped ears into which to pour their caressing voices; and for just such soft bosoms, to rest upon. She was quickly responsive, for she was a child of the South, with an impulsive artistic nature. The lady violinist also longed for just such an Amati, Ruggieri, and Seraphin. They were the realized ideal of her bosom; so graceful, so light—yielding to the touch, as her own heart to the touch of Cupid. Hence there came to pass, in all her charms, the lady violinist. She flourished in fair Italy while her sister in the colder North, the golden-tressed maiden, still went about with the bunch of keys hanging from her girdle, in snow-white apron, busy mainly in kitchen and cellar, and only of a Sunday playing the lute and dreamily glacing up at the angel with the fiddle on the bright painted church window. But all this soon



LADY HALLE

changed. Like some flowers which wait for the late summer to wed them, so the maiden of the North found her Amati or her Klingenthal: tardily—but she found it.

And now—to turn from rhapsody to facts and data?

Already in ancient times we find woman the natural devotee to musical instruments. In the early Middle Ages, ladies of the world as well as devout nuns and sisters of mercy played the viol. They were by no means as rare as one might be inclined to suppose. The liberating and quickening influence of the renaissance in Italy, had doubtless much to do with the fact that when the violin first appeared there, and gifted artists made themselves the exponents of its charms, the fair



MAUD POWELL

sex also took up eagerly the study of the fascinating instrument along with the men. In Germany, France and England the lady violinist was yet a hundred years or more in the coming.

According to Lord Edgecumbe's reminiscences there existed in Venice at the time of Vivaldi (1660-1743) four large musical conservatories. They were orphanages, supported by rich Venetian citizens, where orphan girls received a musical education. One of these, the Ospitale della Pietà, of which Vivaldi was musical director, was particularly noted for its orchestra, which numbered at one time 140 girls from among 1,000 students, and assisted in productions of oratorios in the church. One violinist of fame sprang from this remarkable institution, Regina Strinasacchi or Sacchi, born in 1764, for whom Mozart wrote his charming B-flat major sonata, for violin and piano.

Of other lady violinists of the eighteenth and beginning of the nineteenth centuries mention has already been made of Maddalena Lombardini-Sirmen, the recipient of Tartini's lessons by correspondence, dated March 6th, 1760; also of Signora Gerbini, born after 1770, a pupil of Pugnani; and Signora Parravacini, born in 1769, a pupil of Viotti.

Only with the two sisters Teresa and Maria Milanollo, in the forties of the last century, the charm and poetry of violin-playing woman seems to have fully dawned on the world at large. Since then the increase in amateur and professional violinists has been phenomenal. Madame Norman Neruda (Lady Hallé) set the ball rolling in England, Germany and Scandinavia; and Camilla Urso became the inspiration for the daughters of America. Around these two stars clustered in their lifetime a large wreath of fair executants of all nationalities. The number of women violinists today is only equaled by the success which has rewarded their efforts. In not a few cases, to mention Lady Hallé and Maud Powell, they have seriously contended with the best players of the stronger sex. And why not?

One hesitates about going so far as to maintain that violin playing is more suited to the weaker vessel, for women Paganinis, Wieniawskis and Joachims are yet to be born. But it is undeniable that our lovely instrument is admirably adapted for feminine hands, and that it is expressive in form and tone of feminine grace and charm, and of much of that we call the distinctly feminine. One sees in the strong latter day appeal of violin playing to women a felicitous sign, the universal progress of music along democratic lines. Increasingly entrusted to the hands of women, the violin, with its potentialities as a cultural factor is given greater possibilities for good than it has ever had before. It must work for music in the homes, and will therefore bring happier homes. Should man begrudge his latest rival in the field, well-earned and deserved success on the concert platform?

When lovely woman wields the bow
Fiddling man his palms forego,
And to her hand confides the art
To cheer the home and warm the heart.

CHAPTER XIII

THE VIOLIN IN EARLY AMERICAN HISTORY

No Musical Instruments on the Mayflower—More Important Business—Some Fiddling Daniel Boones—The Violin in Charleston, S. C.—An Upward Movement—In the Train of the Immigrant—"Variations on Yankee Doodle"—More Fiddle Giants.

WHEN in 1620 the Pilgrim Fathers landed on this side of the Atlantic, Paola Maggini at Brescia and the Amatis at Cremona, were busy in their workshops making Italian violins, for which the demand was growing rapidly.

There is no documentary evidence that these earliest New England settlers or the Puritans following ten years later, brought with them any musical instruments. Inventories of the period still extant, mention everything else in the way of household goods, from pieces of furniture, beds and pillows and silverware, to every kind of kitchen utensil.

In the face of the avowed aversion of the Pilgrims and Puritans to music except unaccompanied hymns, it is not likely that they would have encumbered themselves or the precious space of their small sailing ships with such useless and objectionable things as musical instruments. Still, it is not altogether impossible that one or the other of these "inventions of the devil" found its way somehow into Plymouth or Boston as early as that time. The pious austerity of the old is not necessarily a bar to a lighter conception of life on the part of the young. Pilgrim and Puritan maidens surely loved the dance and a merry tune as did any other daughters of Eve; and their young swains would surely have tried to procure the means and opportunities for both.

During the twelve years' sojourn at Leyden prior to embarking for America the Pilgrim families must have mixed freely with the life-enjoying, music-loving Dutch, and a bright, far-seeing Pilgrim youth, appreciating the likely value of a merriment-and-dance—inducing flute or early fiddle in the coming gloomy days in darkest America, might as easily as not, have traded one in for a trinket or an English half-crown, and smuggled it in a pile of feather beds into the land of freedom:

> Like a symbol, shall we say,
> Of a freedom where man may
> On a lute and fiddle play
> Just as well as work and pray?

Under such or similar circumstances the presence of a musical instrument would hardly have been recorded in the inventories, though every pot and stewing pan enjoyed that honor.

By a further stretch of the imagination it is safe to assume that one Geoffrey Stafford, a lute and fiddle maker and convict who was deported from old to New England with two hundred other convicts, followed his unappreciated trade despite uncongenial surroundings. The early New England settlers had more important business on hand than playing on musical instruments, even if their dislike of them and of music as a whole should not have been as uncompromisingly virulent as is affirmed. Probably it was more a matter of principle as regards the connection of musical art with divine worship, than as pertaining to the cultivation of music in the home, and for the promotion of sociability in the community.

Italy was basking in the brilliant sunshine of her later Renaissance, every art and craft flourishing as never before; Corelli was laying the foundation of artistic violin playing, and his pupils Locatelli, Geminiani and others were pioneering for it in foreign lands: The while the sturdy pioneers of New England hewed their way through virgin forests, learned from the frightened beaver how to dam rivers and learned how to shoot wild geese on the wing. Wresting from the red man his great, silent wilderness, they turned it into a fair habitation for white men. The gentle voice of music was hushed before the clang of wood axe, spade and plowshare, the war whoop and death-dealing gun.

Conditions more conducive to the cultivation of music during the earliest phases of American history probably prevailed in the South and the Colonies of the Middle States, Maryland and Virginia. A more genial climate, the different character and status of the settlers, gave another complexion to life. "New England's share in the development of our early musical life has been unfairly and unduly overestimated, to the disadvantage of the Middle Colonies and the South."

Even in Massachusetts, not to speak of Connecticut and Rhode Island, later settlers brought with them a greater love of music than is credited to the Pilgrim Fathers and the Puritans, at least by 1716—musical instruments of all kinds were imported from England

and used in the homes, if not in public, as witness an advertisement in a Boston paper in that year, offering for sale spinets, hautboys, bass viols and violins.

Musicians began to seek their fortunes in the American Colonies, especially the South. In their wake followed better opportunities for hearing and studying music.

In spite of these sporadic efforts here and there, the musical activities in this country for more than a century, as far as we can judge of them by historical records, do not rise above a distinctly primitive stage. They scarcely reflect the contemporary achievements in Europe, associated with the name of Bach, Handel, Haydn and a host of other creative and interpretative musical luminaries.

When we come to trace the development of violin-playing in America during that period we stand before a blank wall. There is no direct proof that a fiddle bow was wielded in public or private, between South Carolina and Maine, or that Corelli, Vivaldi and Tartini were even thought or heard of. The settlers' first rough work now done, with the first half of the eighteenth century, the growth of cities and greater wealth and comfort, the musical barometer began perceptibly to rise in the young Colonies. Here we find a few sign posts pointing the way to some forgotten pioneers of the fiddle, who for a time tried to shed musical brightness around.

There has recently been unearthed from a buried past the names of a few such pioneers in connection with concert programs on which they appear. Of their abilities we know nothing, nor of their early life and training, nor are their names mentioned in any musical encyclopedia, yet they deserve to live along with those of the brave fighters and pathfinders who helped to make this country what it is today—fiddling Daniel Boones who endeavored to make a trail into human hearts for the sweet spirit of music to enter sooner or later.

Charleston, in South Carolina, appears particularly to have been an active center in Colonial days. Charleston could boast the existence for some years of a musical society with a membership of one hundred and twenty, a good-sized orchestra and regular fortnightly subscription concerts. At the same period the good Puritans of Brattle Square Church in Boston had not yet made up their minds whether they should permit an organ in their church. They had already refused one bequeathed to them by an earlier liberal-minded member, and now in 1791 a staunch upholder of Puritan traditions offers to repay all expenses incurred in the bringing over from London of this other organ, and another sum to the poor, if his brethren in Christ will throw the unhallowed instrument into Boston harbor.

The St. Cecilia Society of Charleston, the first of its kind in America, was founded as early as 1762. It existed for well nigh one hundred and fifty years, and spared no expense in procuring the best available musicians of the time. Advertisements to this effect appeared even in Boston, New York and Philadelphia papers, and in one known instance were responded to by a violinist of Boston, Thomas Hartley, who played in Charleston in 1773. In the early records of this long concert activity we run across names of violinists who for a time made Charleston their home.

The Christian name of a Mr. Franceschini is omitted on all the programs extant. Evidently he was an Italian who appeared at various times in concerts of the Society, and also in certain "benefit concerts" of his own. It seems to have been the favored custom in Colonial days to open or terminate a concert of "musik" with a dance or ball. We are left to form our own conclusions as to which was the chief attraction, the music or the dance. Mr. Franceschini's concerts in Charleston were no exception in this respect. He advertises, with consideration for the ladies, that "carriages will be provided for them after the ball." As he played also in Philadelphia and in New York in 1783, we may infer that he enjoyed more than a local reputation and perhaps excelled in his art—unless we assume that he had then left Charleston for good in search of a wider, more lucrative field, in one of these great and wealthy cities of the North. After 1783, further information of him is lacking.

Another star violinist on the Charleston firmament, who eventually appeared and disappeared in the commercial maelstrom of New York was a Dutchman, Van Hagen. He announced his coming to Charleston in 1781, and that "he proposed to teach organ, harpsichord, pianoforte, violin, violincello, viola, besides the manner of composition to any that are inclined that way." At a grand concert he performed a concerto of his own and one by Corelli. The violin seems to have been his chief instrument. It has been suggested that he was a son of the Amsterdam organist and violinist, P. A. Van Hagen, a pupil of Geminiani. Perhaps Charleston did not respond generously enough to his versatile musical talents, for he left the field to a violinist already there, a Mr. Petit, presumably a Frenchman, whose name also appears on occasional programs.

Of considerable interest is a performance of a Viotti Concerto in 1794. Occurring only twelve years after that great master's triumph with his inimitable A minor Concerto, No. 22, at a *Concert Spirituel* in Paris, it shows that the latest in violin-playing soon found its way across the sea; also it evidences a growing advance in the technical capabilities of Colonial exponents of the art. Rather incongruous is the frequent mention on the same program of Concertos, by Jarnowick, side by side with Viotti. As a composer Giornovichi (Jarnowick) makes a poor show, although he posed as Viotti's rival. During his lifetime his compositions enjoyed a certain popularity, largely due to personal propaganda, but they died with him. The apparent vogue of his Concertos in America seems to indicate a strong

French influence, which was not for the best in matters of taste in violin playing. Jarnowick though born of Italian parents, was by conviction and training French. He affected the light French style in opposition to Viotti, who was the last and greatest representative of the Italian classical school and became the founder of the modern French School. Another French violinist who played at these concerts was a Mr. Pointeaux.

After Charleston, Philadelphia seems to have been fairly active musically in the last decades of the Eighteenth Century. A large share of this activity fell to an Italian violinist, Giovanni Gualdo, who introduced himself in 1769 with a Concerto of his own and a mandoline solo. How large was this share, it is impossible to say, but on the program of the subsequent series of fortnightly subscription concerts in the Quaker City the violin was well represented by Concertos of Fiorillo, Corelli and Jarnowick.

The outbreak of the French revolution brought more French musicians to these shores. Not a few of the refugees chose to settle in the old city of the cavaliers, and this is said to have given Baltimore a start musically. At all events we have the record there of one violinist, Louis Boullay, playing a Concerto, by Jarnowick; and in 1793 a quartet by Pleyel, in collaboration with Petit, of Charleston fame, and a cellist, Gehot, from New York.

What if Viotti instead of escaping to London from the revolutionary terror in Paris had sought the hospitality of this country? The future of violin art here might have been different. At least progress would have been more rapid. Baltimore might have become and been to this day a Mecca for violin students. But would it? What would Mecca be without its pilgrims? What is the greatest teacher without students to profit from him? The American Colonies were not ripe at that time for an artist of Viotti's caliber. The spoiled darling of the muses and of the courts of Europe would likely have turned his back on the red brick capital of Maryland and taken the first sailing ship back to his beloved France, facing the bloody decrees of the Commune in preference to a slow artistic death in America. Yet as a wine merchant in lower Manhattan he might have done better than he did in London, and died a richer if not less heartsick and lonely man. He might even have been buried in Trinity Churchyard, where fiddle students from all over the world could, to this day, place an occasional wreath on his grave. Instead his last resting place in London is now unknown.

New York as far as violin-playing is concerned appears in the Eighteenth Century to have been as sterile as Boston. There were doubtless a number of fiddlers among the fifty odd musicians who around the year 1800 eked out an existence in New York, then a city of about sixty thousand inhabitants, teaching and playing in orchestras, in various theatrical undertakings, subscription concerts, and the like. But if so they lacked the ability or the necessary ambition and self-asserting courage to risk concerts of their own which might have preserved their names on the antiquarian's shelf. Prior to 1800 one finds only Franceschini, and in 1792, Van Hagen and his wife playing in New York; and a quartet from London headed by the violinist, James Hewitt, in a series of six subscription concerts. In the matter of local fiddle talent musical annals are conspicuously silent, save the instance of one Herman Zedtwitz, who maintained a good local reputation between 1770 and 1775, only then to indulge in various concerts which gave him a rather shady kind of national fame. His checkered musical and military experiences bring us to the war of the Revolution and the end of colonial days in this country.

For a time the waves of war swept over the land, and the clash of arms with its other voices and interests, drowned the voice of music. With the beginning of the nineteenth century the now free, young country entered on a new era of musical development, a progress which accomplished in decades that which in Europe had required centuries. Puritan narrow-mindedness made room for liberality. Boston, which in 1716 claimed that no professional musician lived within her bounderies, became the attraction for men of note. Towards the end of the new century it was the self-styled musical Athens of America. From a rough-and-ready city of Dutch and English merchants, New York rose to Metropolitan greatness. Philadelphia was a close second in point of view of numbers of inhabitants, if not in commercial and national importance. Musically the strides taken everywhere in the Northern and Eastern States, while less clearly evident in the first four or five decades, were sufficiently steady to take the palm of presumed supremacy from the South in Colonial days.





CHAPTER XIV

AMERICA THE LAND OF PROMISE

A Mecca for Violinistic Globe-trotters—Miska Hauser—Ole Bull—Perils of the Trans-Continental Line—The Civil War—Visiting Stars of Later Years.

THE upward and outward movement in matters musical received a fresh and powerful impetus with the revolution in Germany in 1848, when the Fatherland began to send over her surplus of trained musicians along with other intellectuals dissatisfied with the social conditions abroad, or driven from home for political reasons. Wherever the well trained German musician went and planted his musical seed, it sprang into flowers and fruit. This began first in the East, then the Middle West opened up more and more, and finally the West and South. Many a German fiddle found its way in canvas covered wagons across the prairies, to a still farther West and South—for where the Teuton went his proverbial love of music went with him.

In the steady colonizing westward stream of European immigrants, enterprising merchants, artisans, prospectors and adventurers, presently another and rarer kind of guests appeared, guests in the bright plumage of fame heralded and cheered: the European singers and instrumental virtuosi. Prompted by a spirit of adventure or the wish to probe the unfathomable depth of the American pocketbook, if not entirely from love of art, they came in increasing numbers toward the middle of the nineteenth century.

As one of the first among violinists to set the example and the pace for future musical globe trotters, appeared Miska Hauser, previously mentioned as a pupil of the Austrian, Joseph Mayseder. Some of his violin compositions, his songs without words and Hungarian Rhapsodies, are still played and enjoyed. The one piece most interesting from an American point of view, because especially designed for American consumption in those early 'forties, and expressive of the prevailing standard of musical taste, was his "Bird in the Tree," now practically forgotten. There can be little doubt that with its clever exploitation of harmonics and other technical bric-à-brac it startled his promiscuous American and antipodal audiences—for this intrepid *voyageur musical* extended his tour not only to South American but to Australia and parts of the Orient.

A similar note calculated to awaken enthusiastic echoes from the American musical galleries was struck by Henri Vieuxtemps in his "Variations on Yankee Doodle." Perhaps this giant of the violin, when he first visited the United States in 1844, thought or was told he needed this extra boost to his European reputation to win favor with American audiences, or his first experience taught him, for by his second (1857) and third (1870), he had learned how to extract the ubiquitous dollar with market success. Some say he paid too dearly for it in his artistic coin; perhaps even in health, too, for the strenuous playing and traveling on his third tour through the principal cities in the East and Middle West, was the primary cause for the partial paralysis which some years later seized his right arm, and from which he died at the comparatively early age of sixty-one, at Cairo, where he had sought relief.

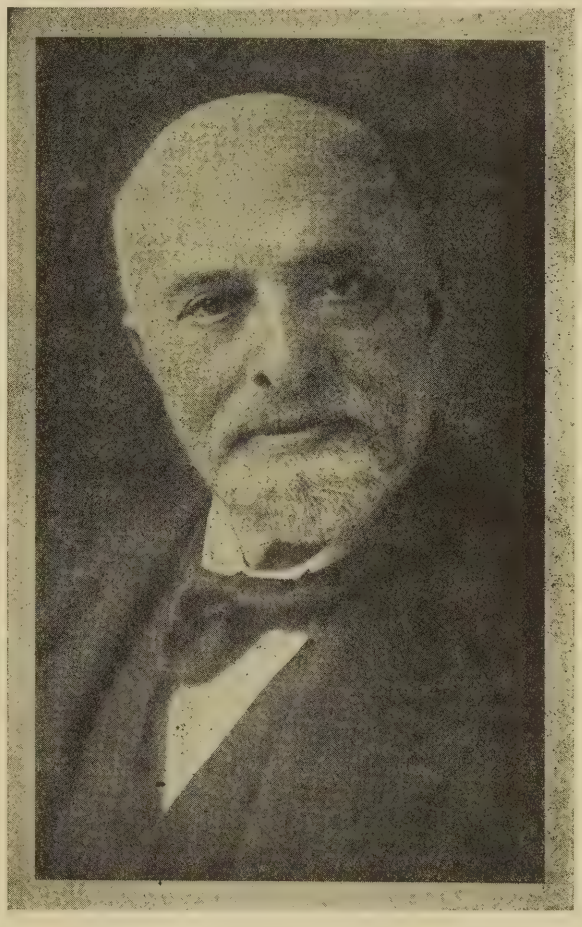
A deeper and more lasting impression on the American public at large was made by Ole Bull who paid his first visit one year before the Belgian master and stayed till 1845, giving some two hundred concerts. He amassed a considerable fortune, which he subsequently lost in unfortunate speculations. He came again in 1857 and 1872, and some old folks of a generation which is fast passing away, recall yet with fervor the poetic charm of his personality on the concert platform, the haunting sweetness of his tone—and if they happened to be amateur fiddlers, his marvelous staccato. In 1857, in a more critical East, his performances challenged comparison with Vieuxtemps' supreme art, perhaps to Bull's disadvantage, but to Western audiences the appeal of his silver-toned violin in the folk-tunes of his native Norway must have been unforgetable, of a gripping force equalled by no other violinist of his time or since. It was something in the nature of a revelation—like a voice from heaven falling into a crude Western world.

In connection with these concessions to the supposed standard of American musical taste in those days, Ole Bull's extraordinary success is interesting and instructive. It seems to show that the great heart of an untaught people can only be reached through the heart and by things of the heart. It disproves the contention that the artist should give the public what it likes. The public like a child does not know what it likes till it has tasted what has been given to it. Display of technic, however wonderful, is seldom understood and appreciated by the layman, and it is soon forgotten; whereas, a simple thing of beauty, beautifully done, may linger long in the memory.

Ole Bull loved America, but he died in his native land, in 1880. Not so the young man with the fiddle, who one day in the 'forties landed in the United States, a fugitive from Hungary after the unsuccessful Kossuth rising, in which he had borne arms. He did not then know that in years to come his name would become as familiar as Ole Bull's, to the ears of the American concert goers throughout the length and breadth of this big land. It was Remenyi, true and rare fiddle genius. With the temperament of the wandering gypsy, he played in every clime and country under the sun, only to come back again and again to this wide, glorious land, like a lover to his first love. He died in it, true to it and his calling—fiddle in hand. The final curtain fell on his career when in 1898 he stood before an audience in San Francisco ready to begin playing.

The Civil War and its aftermath of economic stress and financial ruin in the slave-freed Southern States brought to a temporary standstill musical activities in the country. Naturally too, it arrested the influx of European artists. But with the quick recovery of the East and West and the subsequent renewed and increased efforts in all fields of human endeavor, came again the foreign musical artists to reap a share of the harvest. Another of the small stock of fiddle giants, Henri Wieniawski, in company with that titan of the piano, Anton Rubinstein, in 1872, braved the ocean, seasickness and the American music critic and landed in New York. Whatever may have been his reception on the part of critics and the public, Wieniawski left his big brother artist to his admirers in the East, and continued his tour alone as far as Colorado and New Mexico, presumably with the same dare-devil nonchalance with which he went a-trilling in the dizziest heights of the finger board. With the trans-continental line to Ogden, Utah, completed three years before, traveling in the West had become easier than in Ole Bull's early days of ox-carts and stage coaches. Perhaps the good people in the shadow of the Rockies, if not the majority of the other people then in the United States, were not ready to appreciate at its full value Wieniawski's incomparable art. So daring in its technical perfection, so fiery and yet elegant, so subtle and yet tender, it rose like Pike's Peak over their heads. The financial outcome of that western part of his tour appears to have been disappointing. Wieniawski never repeated his American experiment, a permanent loss to lovers of the violin in this country, for to have heard him play was an impression never to be forgotten. Lest one is deceived by memory in recalling his performance of the Mendelssohn Concerto and other compositions of his own, there is the corroborating testimony of others to the effect that not the most lauded and worshiped violinists of today measure up to Henri Wieniawski. He died a poor man in Moscow, in the house of Frau von Meck, the generous friend and benefactress of Tschaikowsky.

Wieniawski's visit to the Rockies was repeated and thence extended to the Pacific Coast of Australia, by August Wilhelmj, almost but not quite his peer in certain aspects of technical mastery. By that time New York had its Theodore Thomas orchestra in addition to the Philharmonic, and the metropolitan triumphs of this fiddler are yet vividly remembered by many white-haired amateurs and concert habitués. It is said that Wilhelmj had the biggest tone on record, next to the Tartini pupil, Lorenz Schmitt, who it is told had to



LEOPOLD AUER

cover his instrument with a handkerchief to moderate the power of his tone. Wilhelmj too, paid dearly for his stay in the United States and the antipodes; or at least for the nerve-exhausting excesses to which successful artists easily fall victim. He never recovered his former artistry, and had presently to give up public playing altogether.

Others, however, came to America in his stead; some as great as he, some nearly so: Pablo de Sarasate, in 1870 and 1878; Emil Sauret in 1872, 1876, 1877 and 1895; Cesar Thomson in 1894 and 1895. Eugene Ysaye in 1894 and often since; and the idol here and abroad of the present generation, Fritz Kreisler, in 1889 when a youth of but fourteen, and again in 1900.

There were many lesser stars if one can be justified in calling them such, by the right of mere public success. But stars they were, and worthy exponents of violin playing; such as: Henri Schradieck, who taught here from 1883 to 1889; Adolph Brodsky, concert master of the New York Symphony orchestra from 1891 to 1894; Henri Marsick, on tour in 1895 and 1896; Henri Marteau who concertized in 1892; Hugo Heerman on tour from 1906 to 1909; and others of like caliber. One must not forget also the fine European-born artists and teachers who made America their home, to mention only Franz Kneisel and Charles Loeffler, the one time two pillars of the Boston Symphony Orchestra; also their noble seniors in the teaching field, Bernard Listemann, who died in Chicago in 1922; Edouard Hermann, and the Californian veteran Henry Heymann still upholding the fame and traditions of David, his teacher.

So on, down to recent years, from Jan Kubilik, who first toured the country in 1901 and 1902, to Jascha Heifitz and the latest charmers on the fiddle in long and short trousers and in petticoats. One refrains from mentioning their names because of their number and because so many are familiar to present concert goers. Especially since the world war, the influx of violinists of all nationalities, and more particularly from the Slav countries has been prodigious, and there seems to be no end to them in sight.

CHAPTER XV

VIOLIN ART IN AMERICA

Only Reflected Rays—Augural Signs Apart From Flesh-Pot Attraction—Thistles and the Briar Rose—Differing Viewpoints—Behind the Trade—In the Cause of Music—A New Mission—Another Phase of It—The Royal Gifts of Masters—More Than a Place in the Dictionary—Upwards, Outwards and Inwards.

THUS we reach the end of the trail. From a pathless wilderness, the haunts of the red man and the coyote, North America has emerged a mighty continent teeming with multitudinous life, a land flowing with milk and honey and blessed with everything that can make happy the hungry and busy man. Even for musicians it has become a sort of Eldorado to which they flock in ever greater numbers. Nevertheless there is a musical something this country seems to lack—a something that many may esteem a small matter, but which is much to the artist. This is the lack in America of a real past. Compared to the European countries, it has no historic associations, no gropings; none of the hopeful, striving yesterdays, before the bright todays. Musically it is like a man grown in a day, devoid of the long and sweet recollections of childhood joys and trials. No Spielman here stood godfather at the cradle of the fiddle; no hoary castle was mute witness at its christening; no generations of patient luthiers labored with their tools to bring the dream of centuries to pass, or of master minds to discover and formulate the principles by which the violin is played, as guidance to later comers in their mastery of it. No markers of epochs, torch-bearers of progress, arose to draw inspiration from their native soil, as the oak, elm and pine draw from their mother earth the power to grow. America has therefore as yet no violin art, historically and nationally considered; only reflected rays of the violinistic achievements of older nations, transmitted in the earlier stages of her history through the isolated efforts of a few pioneers, and later through the brilliant example and teaching of foreign musicians, along with a few of her own children, mostly of foreign extraction, or educated abroad.

Under the circumstances all the more pertinent and interesting seems to be the question of this country's future development of music and violin art and its possible bearing on that in the world at large. What are the augural signs apart from the flesh-pot attraction America has always had in the past for foreign musicians, and which now draws scores of them to these accommodating shores?

We will pass charitably over the craze for jazz, the vulgarity and crudities abounding yet in many parts not entirely confined to the isolated corners of this colossus of a country—rough roads leading seemingly nowhere, which will take many years and the work of many pioneers to smooth out. It could not be otherwise in the life of an art as spiritual as music. Thistles will persist in growing side by side with the briar rose and threaten to choke it until a gardener's loving care has removed them. But how much has been ac-

complished musically in this country in the last two or three generations alone!

To give even a mere summary of it would far exceed the scope of this work; any musical year book can supply the information. The cool and clear headed business man might put it into a few portentous sentences; thus: There is no country in the world where so much money is spent on music, where so much music is made, and where so many earn a living by it. But as this is the largest country in Christendom save semi-savage Russia, such general information is misleading and does not touch the kernel of the situation.

The musician and musical historian views the matter from a different angle. He sees a trade in all kinds of musical instruments and merchandise which baffles by its vastness; but behind it, behind the demand, he visualizes a love for what these instruments and the musical merchandise represent in so many millions of homes, a love of music however untutored where it did not exist three generations ago. He hears the singing and playing, and observes the listening that is going on in those homes. He thinks of musical clubs and societies carrying the message of music with its good will even into mining camps. He thinks of countless concerts, recitals, lectures, in every part of the country, of symphony orchestras springing up through the munificence of music-loving patrons—more and more of them, improving in size and quality, and employing the best talent. He thinks of the amount of excellent teaching—never mind the bad—in out-of-the-way places, and the self-sacrificing work that is done everywhere in the cause of music. He views with justifiable pride the fact that some of the greatest musical pedagogues have made the United States their permanent abode, eliminating to all intents the necessity for our students to go abroad as formerly.

And as for violin art? If the musical historian had seen, one July afternoon in 1914 at the Crystal Palace in London, two thousand five hundred public school children, in a human pyramid, playing their violins together to the accompaniment of the organ and a brass band, and another batch of three thousand performing together the same evening, the sight would have opened up to him visions as wide and heart-warming as the horizon at sunrise. The great movement of violin classes in the public schools begun in 1907 or 1908 in England has since spread to this country and has grown to amazing proportions. Thousands of children in our Public and High Schools all over the land have taken up the study of the violin in classes, in which the poor have equal chances with the rich. With the addition of orchestras in the High Schools, the dreamer of Utopian dreams may well have visions of thousands of future American homes where boys and girls feast on the musical treasures left by the great masters.

This is not all! The technical possibilities of the violin seem to have been exhausted, without any apparent falling off in solo playing, yet many serious artists have begun to experience a reaction from a former over-emphasis of technic at the expense of musicianship, and are turning from exclusive solo playing to find a deeper and more abiding satisfaction in the cultivation of concerted music. The result is an increasing number of chamber music organizations, and growth of appreciation for ensemble music among the people. This is a healthy and encouraging sign of progress toward the enjoyment of what is best in music.

In the first place we are indebted to the pioneer efforts of the Mendelssohn Quintet Club, which as early as 1849 began to tour the country. This organization continued for over half a century until four years before the death of the last of its founders, Thomas Ryan, who died in 1903.

In the early days of Theodore Thomas in Chicago, there was another pioneer quartet which achieved a national reputation, in the Spiering Quartet. Founded by Theodore Spiering and continued during the years of his sojourn there. In New York there was the Kneisel Quartet, organized by Franz Kneisel, and continued for many years, in fact until he retired from an itinerant life and devoted himself to teaching. Since these, there have been many quartets, chiefly the Olive Mead Quartet, the internationally famed Flonzaley Quartet, the Berkshire Quartet, the New York Quartet, the Letz Quartet and others of equal note.

The growing popularity of chamber music and the advent of violin classes in the public schools, are two new phases of what one may call the missionary work of the fiddle and bow as factors for musical progress in America. Another phase scarcely less striking and full of promise and possibilities, apart from its economic side, is the violin in connection with the moving picture industry. The mention of it brings to mind thousands of theatres where millions of human beings are daily thrilled, moved, touched, and sometimes stimulated for good and uplifted by the tones of fiddles expressing the emotions depicted on the silver screen. Thus unconsciously educated in music, they are brought into the great fold of permanent music lovers in a manner and to an extent immeasurably beyond the scope of a whole galaxy of the most popular and successful artists on the concert platform.

As a close second to this great missionary power is another which has come into vogue in still more recent years: The mechanical reproduction and broadcasting by means of phonograph and radio. Both of these marvelous inventions bring the royal gifts of the masters, creative and interpretative, literally into the house of the poor man and the rich man; into the nearest mansion and most distant hut. Time and space obliterated as it were, it seems as if the gods of old in the garb of music have descended at our bidding from their azure heights to mingle with the sons of men.

There is yet another side to the wonders of the phonograph. What would the world today not give,

again to hear Paganini play; to hear the ravishing strains from his violin which once transported our great-grandfathers into the seventh heaven and dropped them in the opposite direction as if by some demoniacal technical lever? To hear once more Wieniawski chasing his thirds and sixths over the finger-board, or Sarasate's sweet, caressing tones, now forever silenced, or not caught by wax or wireless, floating yet unchained through space since they rose from his noble Stradivarius at the last open air concert he gave at his home town, Pamplona?

For the first time in the history of musical art the work of the interpretative artist may live on where formerly it died with him. Immortality then meant only a place in a dictionary for "Die Nachweld pflocht' den Mimen keine Kraenze," but thanks to the phonograph even posterity has yet a wreath for our fiddler of to-day and to our progeny Kreisler will be more than a myth or a name.

Who may predict the next step in this wondrous march of musical progress through the ages, of which America is the proud heir—a progress reaching upward with Man's highest aspirations, outward to encircle as with a golden cord, inward into man's hearts, and ever deeper and deeper to the sanctuary where dwells the Maker of souls.



THE JESTER.

FROM THE PAINTING BY FRANZ HALS.



BEETHOVEN AND THE RASUMOWSKY QUARTETTE

THE EVOLUTION OF VIOLIN COMPOSITION



THE EVOLUTION OF VIOLIN COMPOSITION

CHAPTER I

IN ITS INFANCY

Beginning of Seventeenth Century—Carlo Farina and His Capriccio Stravagante—Crude Tone Picturing—Imitators in Germany—In Italy.

WHAT the first stammerings on the newly-invented instrument were we cannot tell. Perhaps as the violin began to supplant the treble viol it took also from it its repertoire, or from the slender store of the rebecca it borrowed here a romance, a canzona; there an old dance tune, lively or slow. Only from the beginning of the seventeenth century do we get glimpses of the musical tendencies to which the new instrument inspired its devotees. On the one hand we see how in 1607 Monteverde employed it in his orchestra; on the other we have, a "Romance for Violin and Bass," published in 1620 in Venice, by Biagio Marini, and some compositions by Carlo Farina, previously encountered at the Dresden Court in 1626. These are found in a collection of old dance-tunes and arias, originally set for four parts, of which the solo violin part alone has been preserved. Of particular interest is the concluding quodlibet, entitled *Capriccio Stravagante*. It must have been considered something extraordinary for the time, for the composer says as much in his preface. At the end of the work he gives explicit directions as to the rendition, including rules for going into the third position, which is twice employed; also for playing double stops, the tremolo, and the shake, as well as for the proper execution of such feats as the imitating of caterwauling, dog-barking, the drum and fife and the Spanish guitar. If from this specimen of his muse one were disposed to suspect Carlo Farina of having been something of a musical charlatan, a Woldemar in embryo, this capriccio still would stand as a valuable document for the stage of violin technic at the time. There is good reason to believe that the composer was prompted by perfect earnestness of purpose, as it shows itself in the other pieces of the collection. Not as yet learned in musical parables, he landed in the crudest forms of tone-picturing as soon as he departed from the stereotyped dance-tunes and arias, yet perhaps it was necessary then, as to-day, to make an appeal to the limited abilities of one's public in order to get that financial support which is a necessary adjunct to all progress in art.

It is significant that from the first the violin invited a departure from the domain hitherto accorded to the viol. The player and composer instinctively felt the hidden possibilities of the instrument and were groping their way towards their realization. Carlo Farina's example found ready imitators in Germany, for Joh. Jacob Walther, born in 1650, strikes the same note in the imitation of the cuckoo, the nightingale, the rooster, and the cackling of hens, in his *Hortulus Chelicus,* published at Mayence in 1694. The literal title is "Hortulus Chelicus: that is, well-planted violinistic pleasure garden, wherein all musical amateurs desirous of learning will find the way to perfection smoothened by curious pieces and a most agreeable variety; and also the most charming harmony by touching two, three, and four strings on the violin. Through Joh. Jacob Walther, Italian Secretary to the Elector of Mayence."

Technically, this production marks an appreciable advance on Farina's, and the fifth position is employed, with one excursion of the fourth finger to three-line G. Also it shows a great variety of bowings.

More scholarly than either Walther or Farina was Franz Heinrich Biber. In his compositions the desire for individual expression in clear, well-formed musical language is unmistakable. In Germany, under the very eyes of Buxtehude and the father of Johann Sebastian Bach, violin-composition still lay in its swaddling clothes, kicking up its heels, as it were, in vain struggles to get out of them. Yet at the same time we have in Italy the well-defined Sonata da Camera and Sonata di Chiesa, and the finest attempts at the concerto. The feeling for form, symmetry, and beauty must be inherent with the Italian people, whatever reason we wish to give for it, and her superiority in matters musical presently shows itself.

CHAPTER II

THE REIGN OF THE SONATA

Sonata da Camera and Sonata di Chiesa—Corelli and the Sonata—Tartini—Tartini's Influence—Johann Sebastian Bach.

DEFINITIONS as to the earliest character of either of these sonatas differ with different writers. It is fairly safe to say that both had the general features of our suite in that they consisted of several more or less loosely connected movements, usually three or four, all in the same key. In the Sonata da Camera, or chamber sonata, as its name implies, the movements were of a worldly character: light old dance-tunes or balleti, the giga, gavotte, Bourré or minuet; or more serious ones like: the allemanda, pavane, corrente, ciacona; or aria, madrigali, canzone. In the Sonata di Chiesa or church sonata, they were free contrapuntal inventions adapted for use in connection with the musical services of the church, as: adagio, largo, and allegro, fugue and fugato.

Independent of these two principal musical forms, among which must also be reckoned Torelli's concerto form, there were some further compositions of a mixed character, as of the theme and variation kind. This is shown in the Ciaccona by Thomaso Vitali, which consists of a short characteristic theme and a number of ingenious, and contrasting variations. It is indeed a worthy precursor to that wonderful Ciaccona which forms the concluding movement of Bach's fourth sonata for violin alone.

Giovanni Battista Vitali (1644-92) is usually considered the first master who cultivated the sonata da camera, under the title of Balleti, Balli, Corrante da Camera. But although it cannot be said that Corelli invented the violin sonata, at least it was to his undying merit to have given it its general outline and character. This he accomplished by appropriating with the right instinct of genius the best suitable elements at his disposal, molding them into a logically connected whole. The working out of the detail of the movements, the enlarging and individualizing of them was left to his successors.

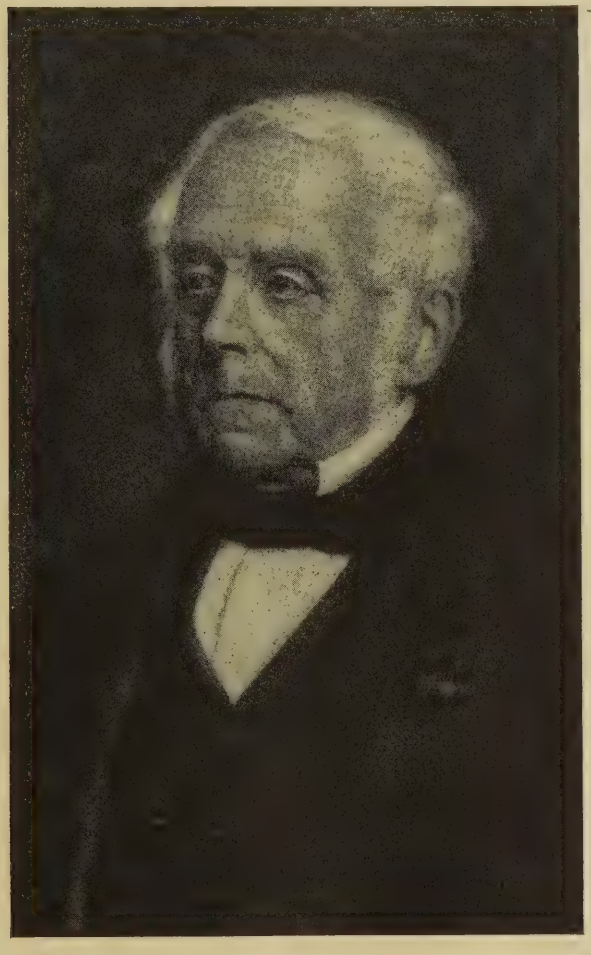
Corelli's musical language, whether in the traditional dance rhythms of the sonata da camera, or in the adagios and allegros of the sonata di chiesa, is throughout adapted to the nature of the instrument: noble, dignified, and of rare euphony. Some of his slow movements rise almost to Olympian grandeur, or are full of simple charm and naïveté; the construction of the allegros is always clear and plastic, though some of the figurations flavor a little of the *étude,* a concession that the spirit of the *musica sacra* uppermost in the master, made to worldly conceptions of variety. As if wishing to emphasize the weight and importance of the slow movement as compared to the rest, or as a proof of the usual mental attitude of the composer when he followed the dictates of his muse, he invariably begins his sonatas, even the sonata da camera, with a *grave.* After this prelude a livelier movement usually follows; a corrente or allegro; then again a slow one, an adagio, largo, or sarabande; another allegro, gavotte, or giga concludes the work. In general Corelli adhered to this plan for his sonatas of either kind, whether written for two violins and bass, as in Op. 3 and Op. 4, or for violin solo with bass, as in Op. 5, his most popular work. Minor changes are met with at every turn. For example, he occasionally writes the slow middle movement in the parallel key, which proves how finely sensitive he was to the demands of variety. Besides the sonata form, he cultivated the form of the concerto after the style of Torelli; and in his famous "La Folia," also that of the theme with variations.

While the Corelli sonata represents the first great landmark in the evolution of violin composition, we are indebted chiefly to Tartini for what, in a sense, was the final development of this form of composition. A glance at Tartini's works reveal the great progress he made: in the form, the musical content, and the technical apparatus employed. The stereotyped sonata form as it was then only made a place for individuality, which by drawing on increased means of expression at once expanded the form. In this process, every detail of the product benefited in proportion: the themes gained in breadth and importance, the modulations became more free, and the passages more varied.

Thus we find that this Paduan master almost discarded the sonata da camera, and cultivated instead the sonata di chiesa and the church concerto, which afforded him the required scope for free invention and a degree of thematic elaboration impossible in the old sonata da camera. Furthermore, his muse naturally turned to forms in harmony with the church in the service of which he was employed, and to which he

was devoted. Fayolle tells that even as an old man Tartini would not let a week pass without playing his customary solo at the church of St. Anthony. When illness in his last days prevented him from walking, he demanded to be carried there for that purpose.

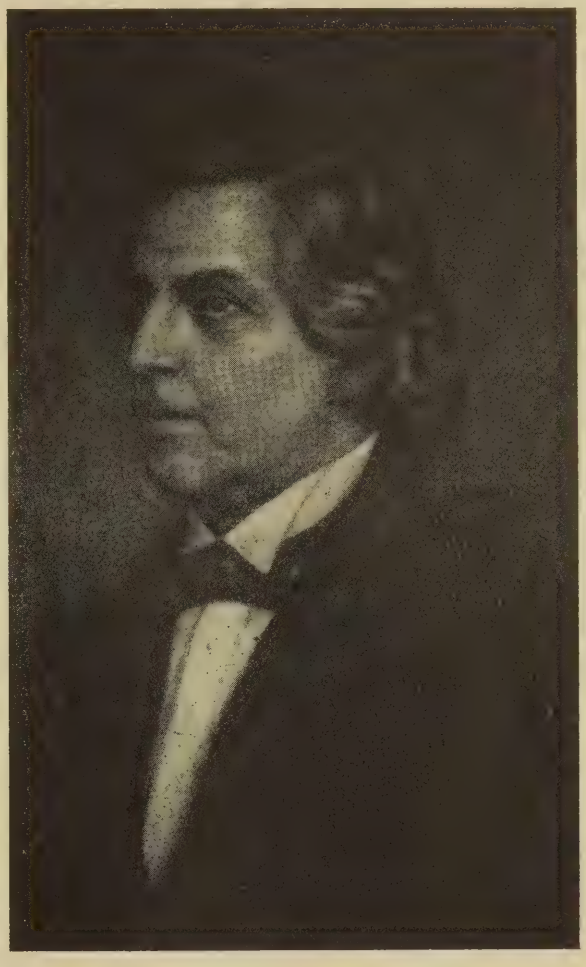
Tartini loved these golden chains of the house of God. To him they were not chains to hold him fast to the cold stone-floor; but they drew him up to the lofty dome, and transformed themselves into butterfly wings of inspiration for him to soar higher. At times he peeps, as it were, through the high church-windows into the world below. Then his heart is moved with strange earthly passions. His violin begins to speak another language; the language of the world, full of warmth and tenderness. It is worldly, but not for long. It is worldly, without quite daring to be so; even when wrestling with the devil the master prefers



DANIEL E. F. AUBER

to do so in front of the altar as one can deduce from the interludes in the Devil's Trill sonata. How exquisitely tender he can be! The last movement of his G minor Sonata, formerly called "Dido Abbandonata," is like the "freud voll, leid voll" of a maiden's heart.

Tartini's influence on violin composition was more far reaching than that of any other master of his time. Following in his trail henceforth wandered all who have yet cultivated the violin sonata form. This form



NIELS W. GADE

became the unalterable pattern for all succeeding Italian, German, and French masters. For the contents, of course, there is no recipe, and in consequence hardly one of his imitators equaled much less excelled him. A few show individuality, like his own pupil Nardini, whose D major Sonata may be likened to a child's face looking out of the folds of a surplice with surprised, wide-open, sweet-worldly eyes. Leclair, the French master, succeeded in infusing into his creations some of his national traits of lightness, elegance, and piquancy. It is a question whether Handel, who gave us some charming blossoms of his muse in this form, can also be called an imitator or follower of the Paduan master.

By himself, towering in solitary and unapproachable grandeur, stands John Sebastian Bach, in his sonatas for violin alone. He also bows to the given outlines of the Corelli and Vivaldi sonata di camera and di chiesa, and he uses Tartini's technic as a vehicle for

his abstract thoughts, but the same forms, like everything this giant touched, expand under his hands and appear almost new. In his fugues he climbs; in his chaconne he soars as on the wings of the eagle to heights from where Corelli looks like a mite and Tartini no bigger than a child.

It is not easy at first glance to connect these Sonatas with those later works known under the name of Sonata for Violin and Piano. Apart from the purely violinistic viewpoint, they are its ancestors as to form and musical content. In like manner the Sonata de Camera more especially is related to the Trio for Piano, Violin and 'Cello; and to the string quartet, with or without piano; in fact, to every combination of instruments in chamber and orchestral music, the symphony included. How the old Sonata changed into the modern Sonata form under the hands of Emanuel Bach and Joseph Haydn, belongs properly to the story of chamber music.

Probably the marked improvement in the pianoforte as compared to the tinny sounding harpsichord and spinet in use in the days of Corelli and Tartini is in part responsible for the favor which later serious composers bestowed on the combination of violin and piano in the Violin Sonata. Today the violin no longer claims the sole or even the chief interest as it did when the piano was merely its companion or accompanying instrument. The modern Sonata is supposed to offer to both partners equal opportunities for the legitimate display of technic and musicianship. To the treasures left by Mozart in his Eighteen Sonatas and Beethoven in his Ten Sonatas, which includes the famous Kreutzer Sonata, others have added until the accumulated literature of this form of chamber music includes two Sonatas, by Robert Schumann, three by Johannes Brahms, three by Max Reger, three by Edward Grieg besides those by Rubinstein, Raff, Dvořák, Richard Strauss and Cesar. Franck, which latter work is one of the finest creations of this so-called "Belgian Bach."

In the latest modernist and futurist productions, the true singing nature of the violin is sometimes taken too little into account and instead of a pleasant, intimate discourse, the result is an unevenly matched, ineffectual struggle of a weak-toned violin in manacles, against an overpowering foe in the strong armor of modern piano technic. The tendency of the modern pianist and composer to favor harmonic elaboration at the expense of melodic design militates further against the violin as co-partner in the Sonata. There is also a general lack of intimate knowledge on the part of composers, regarding the technic and resources of our instrument. When one considers that composers are mostly pianists, it is a wonder that the result is not more often unsatisfactory, even painful. The violin is infinitely more in a proper place and a congenial atmosphere when in combination with instruments of its own kind, especially the string quartet. Even in the string quartet with piano, known as the piano quintet, there is a more even balancing of forces, for here the piano is pitted not against a lone fiddle, but against the combined tonal strength and tonal resources of a family of them, wherein they are able to hold their own with the most athletic of piano players.



CHAPTER III

THE SONATA DI CHIESA YIELDS THE SCEPTER TO THE CONCERTO

With Tartini under the auspices of the Church, the sonata di chiesa had reached its goal. Once severed from the Church it lost justification for its being, and died to make place for something else. Whether it was to the detriment of violin art is another matter. One may be convinced of the necessity for children to leave the narrow sphere of their early associations to become useful men and women, yet regret to see them go, and pine after them when they are gone. In these days of sloppy Berceuses, stereotyped Romances, stale Mazurkas and other insignificant musical bric-à-brac for the violin, one easily regrets the irrevocable departure of that noble, solemn sonata *à la* Tartini. The resuscitating process of these old treasures of the eighteenth century began by Cartier, Baillot, David in his *Hohe Schule,* and Alard in his *Maîtres Classiques,* and carried on in later days by G. Jensen, Moffat, Buemester, Kreisler and others is sufficient proof of the high esteem in which they are held. At all events, towards the middle and end of the eighteenth century violin art in Italy gradually drifted away from Mother Church, a natural enough process.

The worldly successes of Lolly, Ferrari, and many others would have been too tempting for a younger generation long to resist. The strides which technic had made demanded outlets other than the Church offered, and forms other than those the Church had sanctioned and made popular. Halls exclusively devoted to the cultivation of instrumental music became more and more general in Italy, as elsewhere, and in the absence of concert-halls people went to the theater to hear their great violinists. Thus the violin became estranged from the nursery of the art, and its voice ceased to be an essential part of the Church service.

The growing supremacy of Germany in matters musical, Haydn's revolutionary influence on chamber and orchestral music, the increase of orchestras everywhere, the steady accumulation of players who never had known the privilege of laying down their best at the altar of the Highest, who grew up in Protestant Germany with very different ideas of the best use for their kingly instrument: all these tended to dethrone the sonata di chiesa and set the concerto in its place.



S. Rachmaninov



Cèsar Cui



Anton Arensky



CHAPTER IV

REIGN OF THE CONCERTO

Torelli—Vivaldi—Viotti—The Passage—Rode and Kreutzer—Spohr—Molique—Mozart—Bach.

TORELLI is commonly called the inventor of this form of violin composition, but his concerto da camera, as well as the concerto grosso, is essentially the old sonata. The chief difference is that while the sonata was usually accompanied by only a bass, Torelli raised the accompaniment from its position of absolute subordination to one of greater importance, through adding two orchestral (ripieno) violins, a viola, and occasionally a lute and organ.

The concertos of Tartini and other violin composers who wrote in this form were shaped after this model. Only Vivaldi, with the instinct of the reformer or novelty-hunter, occasionally added reed instruments, and thus varied his combinations. Somewhat of a musical pot-boiler, this "rosso preto" poured rather poor wine into his elaborate vessels, and his attempts neither left a lasting impression, nor found imitators.

Under these circumstances it is not surprising that Viotti's concerto fell like a thunderbolt on an unsuspecting world. It was a stroke of genius in its way, as great as the composition of the "Eroika" or the "Freischütz," years later. Not only did this marvelous Italian wed the violin to the full orchestra, but he did so in the modern sonata form, introduced only shortly before by Haydn. How finely he accomplished this feat!

Nowhere the trace of an inexperienced hand; nowhere experimenting, or the miscalculating of new effects; no crowding out of the solo part by unwieldy masses. As in a perfect marriage, the two partners—solo violin and orchestra—mutually support and help each other, the solo violin, as it should be, having the first word and the last. Everywhere was a wise economy, and yet nowhere monotony. Everywhere was happy contrasts: here the string quartet suffices to accompany; there two flutes with gentle discourse uphold the fluttering rhythms of the solo part; a single oboe puts in a plaintive word. Themes, passages, and tuttis grow out of one central idea, with a Mozartian simplicity poured over all like sunshine over a lovely landscape. One particular feature of this new principality in the realm of violin composition, the Viotti concerto, was the passages. The *raison d'être* of the passage pure and simple is an oft discussed subject in these days of "never-ending melody." The father of the passage was doubtless the necessity for variety which in the fleeting world of music is as great as in the other arts. Already it made itself felt in the sonata da chiesa. It was not a full-fledged passage then—only figuration, a gymnastic exercise for fingers and bow-arm and for the ear-drums of the listeners, which had been lulled into inactivity by a drawn-out aria or adagio. The loose-fingered and loose-wristed virtuoso presently made out of necessity a virtue and passed off the desire for display under the screen of exercise. The necessity for variety, the importance of the passage as a means to secure contrasts, remained and was heightened with the broadening out of the form into the modern sonata form, with its twofold thematic material as we see it in the Viotti concerto. The themes had to be set into clearer relief, in more effective light. Pure thematic development, which plays such an important part in the larger modern chamber music works, and orchestral symphonies molded in the form of the sonata, was rendered difficult by the essentially melodic character of the violin, and the passage happily met the difficulty. It could not entirely solve it, but Viotti seized his opportunity with a masterly hand.

Modern composers of violin concertos have seen fit to avoid the passage by laying the thematic development partially in the orchestra, thus making the solo violin the subordinate, accompanying part. Beethoven and Mendelssohn, and after them Bruch, Raff, Saint-Saëns, and Brahms thus created a new style of violin concerto, one of symphonic character, and in many instances of beautiful effect. Yet it is by no means proved that this proceeding which master-minds made successful has a right to supersede entirely the older style. Indeed, the unplayable, painfully ineffective, unviolinistic, thematic gymnastics in some later day productions for the violin, rather do violence to its very nature and somewhat favor the opposite assumption. One needs only to think of the piano concertos of Chopin and others where the passage in its natural element reigns yet supreme, and unfadingly beautiful, to prophesy a fair long life and possibly a fairer resurrection to the passage also on the violin.

To look at Viotti's passages closer one finds how

effectually this master draws from the natural resources of the instrument. The pure detaché passages flavoring of the antiquated contrapuntal exercise are there yet, though mostly blended with relieving slurs. They can be made still more tolerable by additional dynamic shades. Often in his best works we get double string and other combinations that are effective, new sounding, full of color, fire, and triumphant vigor, and with these the master works his contrasts and dramatic climaxes.

Rode and Kreutzer, on the whole, walk in Viotti's footsteps, but without ever reaching him. Rode's concertos bring out certain sympathetic sides, but lack manly vigor and the happy contrasts which form the chief charm in Viotti's creations. They are also less spontaneous and less organic in structure, the orchestral accompaniment appearing added to rather than grown out of the solo part.

In Kreutzer's concertos, on the other hand, the scholastic effort is too preponderating over the free gift of inspiration, to yield pleasure as well as benefit to the player. Some very brilliant passages and a good deal of technical display cannot make up for the absence of real creative genius.

Coming to Spohr, it may be said that this great master laid some of the finest jewels of his muse before the throne of the concerto. He fills this form almost to overflowing with his individuality, but what it gains on the one hand it loses on the other. The passages appear still more organically developed out of the thematic material than in Viotti's concertos, but since this material in itself is essentially of a cantabile character, the cantabile is carried into the passage, which then fails in its prime object. Instead of giving variety, it rather adds to than averts the monotony of the whole. This is a defect in Spohr's concertos for which all the noblesse of design, the masterly details, the many moments of great beauty cannot atone. His finest concertos are considered Nos. 7, 8, and 9. No. 8 is, with good reason, the most popular; it is like an autograph which the great master wrote in the book of time, a thing of his inmost self for future generations to contemplate with reverence.

Molique gave us five concertos of irreproachable plastic structure, and with many graceful ideas, such as the theme in the last movement of No. 5. But his music is cold; it is "Capell-meister music." The passages are like rows of rose-bushes, with very few blossoms but plenty of thorns—for the performer. It is no wonder the Molique concertos like Kreutzer's have on the whole been relegated to the realm of the classroom.

What Mozart has given us in the form of the violin concerto reaches occasionally to sublime heights. As for Bach, hear a great artist play the master's E major concerto, or the double concerto; nothing more is wanted to convince any lover of the truly great and beautiful in music that these old concertos in the contrapuntal Vivaldi style belong still to the finest to which composers have been inspired by the fiddle.



CHAPTER V

NEW PHASE OF THE CONCERTO

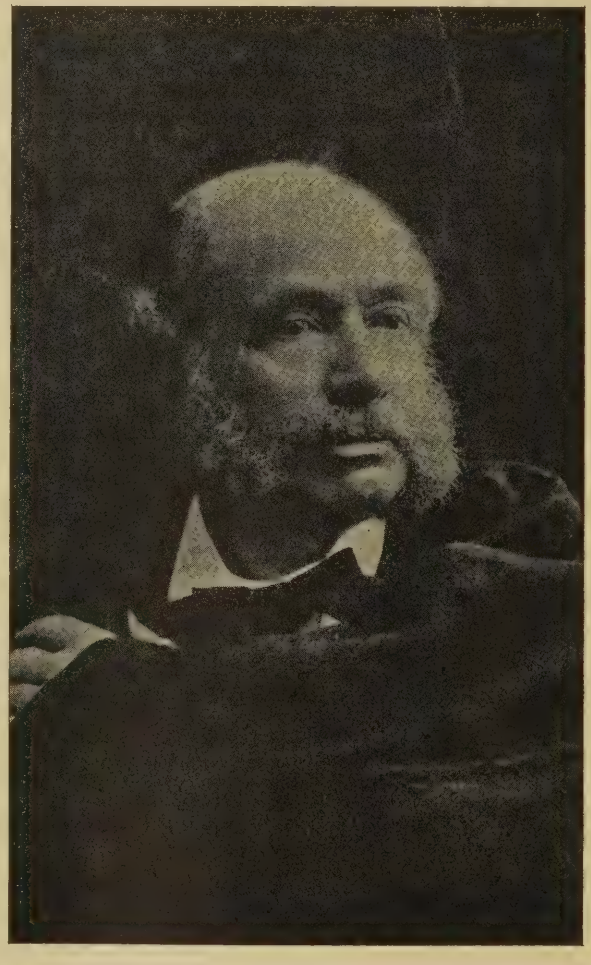
The Modern Virtuoso-Concerto—Paganini—Lipinski and Ernst—De Bériot—Vieuxtemps —Wieniawski—David and Others.

We stand next before Paganini. Just as this wonderful conjurer of the fiddle was reformatory in the development of violin technic, so also he infused new elements into the Viotti treatment of the old classical concerto, while leaving the general form untouched. Since then we have evolved the modern virtuoso concerto, which received into its generous bosom all the modern achievements in violin technic. It was the passage, of course, which fattened—often to the extent of starving the rest. Of the compositions of Paganini, two concertos were published along with others of his compositions, shortly after his death. In both of these concertos he left the impress of his powerful personality, and no matter what the musician thinks of their intrinsic musical worth, they offer striking testimony as to his originality. Because they are effective, and in spite of many antiquated trivialities, they have stood the test of time fairly well. The technical demands they make on the player are of a more substantial and legitimate nature than those in many other of Paganini's compositions.

On this stock Lipinski grafted his pompous, somewhat bombastic, and now seldom heard "Militär Concert," and Ernst his Concerto in F sharp minor, the fruit of their individuality as much perhaps as the wish to outshine even Paganini in display of technic. The Ernst work however is a fine work and likely to remain a favorite with violinists, if not with the general public, on whom the kind of difficulties with which it abounds is usually lost.

On the lines of this modern virtuoso concerto, yet in sympathy with the distinct nature of his graceful talent, de Bériot created his concerto form. It is a compromise, one might say, between the eighteenth century fantaisie and the concerto *à la* Paganini. The traditional sonata or concerto form appears mutilated, cut down to fantaisie proportions, without quite losing its identity. The Paganini technical apparatus of harmonics and staccato effects is discreetly but forcefully employed. Once great favorites with players and the public, de Bériot's concertos have now retired from active service in the concert field. Superannuated warriors, they only frighten with their grim technical armor the aspiring intermediate at our conservatories.

In the concertos of Vieuxtemps, de Bériot's great pupil, we get an *édition de luxe,* "eine illustrierte Pracht-ausgabe," of the work of the older masters. Here everything is magnificent. Big passages in diminished seventh chords, melodies in sixths and



HENRI VIEUXTEMPS

octaves, startling staccato runs, alternate with a soul-stirring cantilene—only somehow the soul is not stirred. Vieuxtemps's music is cold, though it appears to be full of warmth. It lacks naïveté, simplicity; perhaps



HENRI WIENIAWSKI

sincerity. He is happiest, because most in his element, in movements like the last one in his E major Concerto, which literally sparkles and glitters with phosphorescent display in staccato, sautillé, and like effects; or in the form of the fantaisie, as in the Ballade and Polonaise, and the Fantaisie Caprice. His orchestration is clever, as is everything else in these concertos; it sets off the passages in the best possible light. The desire for thematic treatment and other distinguished traits that are the passport of the good musician is everywhere more or less in evidence, and it helps to give to the Vieuxtemps concertos a deservedly high place among their kind. They are still the fine war-horses for the big virtuoso, though somewhat less so than in former years. It requires a certain grandeur of style, such as Vieuxtemps himself possessed, to do them full justice.

The Hungarian concerto by Joachim is one of the most difficult works in violin literature. In it this master reaches out a friendly hand to the virtuoso without letting go of the classics. With the exception of Joachim, only Wieniawski, with the fiery spontaneity of his talent, has been able, after Vieuxtemps, to fill the well-worn form. His second concerto is still waiting for a successor. It is the last virtuoso concerto, and one of the best.

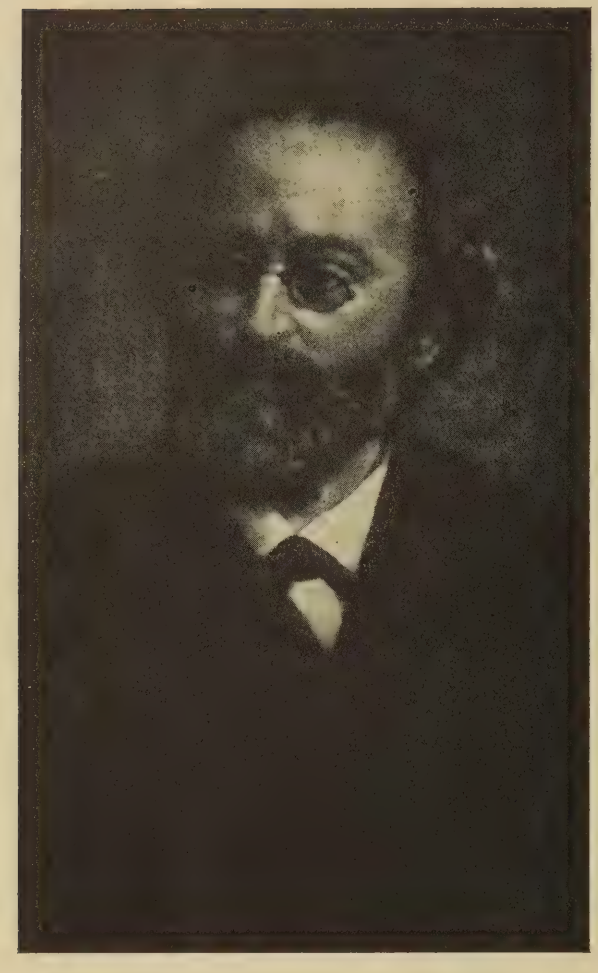
What Alard, Léonard, Bazzini, Prume, and others have given us are, generally speaking, feebler production in the de Bériot concert form, with about the same or, as in the case of Bazzini, greater technical demands on the player. Most of them have disappeared or are disappearing from our concert programs like countless fantaisies of the same period. Even David's concertos, of broader outlines and more musicianly texture, once deservedly popular, have with one or two exceptions shared the same fate.

CHAPTER VI

LATEST PHASES OF THE CONCERTO

Beethoven—Mendelssohn—Max Bruch—Saint-Saëns—Lalo and Benjamin Godard—Raff—Rubinstein and Goldmark—Brahms and Tschaikowsky.

MEANWHILE, side by side with the virtuoso concerto, and little heeding that smart brother's temporary successes, the classical or Viotti-Rode-Kreutzer-Spohr concerto continued on its way through the nineteenth century. It halted first before Beethoven's genius until it had received its blessing. The mighty master's D Major Concerto is rather a tenth symphony with violin obligato. It was composed in 1806 for Clement, a distinguished violinist of the day, and was played by him for the first time, December 23, 1806. It will ever be the pride of the fiddle-playing world. To it Mendelssohn added in his happiest mood the almost equally beautiful, though not equally grand. Concerto in E minor. It is a gem such as even a great composer writes but once in a lifetime. To imagine Mendelssohn writing another one like it, seems like asking spring to blossom twice. And if it seems beautiful to us, how transcendentally beautiful it must have seemed to that



MAX BRUCH

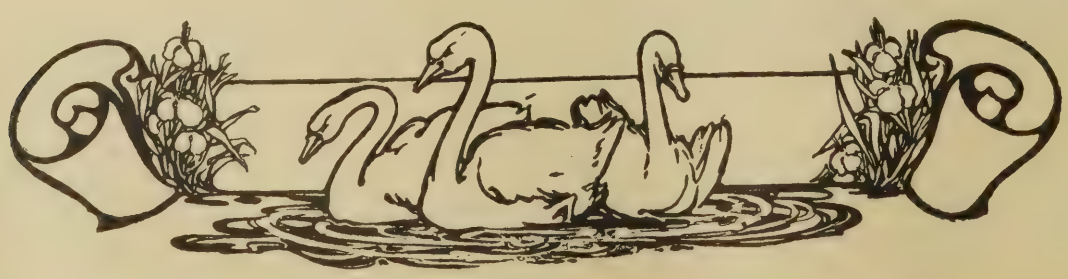
audience which filled the small, old-fashioned concert hall of the Gewandhaus in Leipzig, one night in the winter of 1845, to hear this concerto for the first time, played by David and conducted by the composer. One could wish never to have heard it, for the sake of hearing it once again for the first time.

Approaching our own time and the more recent phases in the life of the concerto, we find Max Bruch, with rare partiality for the violin, though not a violinist himself, devoting the zest of his fine talent to the enrichment of the fiddler's repertoire. He wrote three concertos, besides an elaborate fantasia in concert form on Scottish airs, a fine Romanze, and several other works. The first of the Concertos, the one in G minor, rivals Mendelssohn's in popularity. It is well written all through, and is grateful for the player. Generally speaking, his later violin works lack rhythmical charm and grace.

Full of piquant rhythms and other niceties, the reverse of Bruch, are the Saint-Saëns contributions to violin literature, among which stand out his B minor Concerto, No. III, and the Rondo Capriccioso. Is this music almost too clever to be true, to be really beautiful? Has it the true ring of genius, or is it merely inspired flashes? The incomparable attitude of the accompanying orchestra throws out the solo part as does a polished sheet of beveled glass the handsome form of an elegant woman.

Favorites with violinists are the Edward Lalo "Symphonie Espagnole" and the Benjamin Godard "Concert Romantique," possessed of many happy individual traits adapted to the nature of the instrument.

We pass over the two concertos by Raff and those by Rubinstein, Goldmark and Dvořák, which cannot be said to rank with the most spontaneous of these masters' works, and have failed to attain popularity perhaps for that reason and because the effect is not commensurate with the difficulties presented. Likewise we pass over even less successful attempts by lesser known composers, including some modernists, all of whom sought vainly to create the much needed successor to the Mendelssohn and the Bruch G minor Concertos, or at least a work of abiding worth and charm. This leaves us only the concertos of Brahms (Op. 77) and Tschaikowsky (Op. 35) as the most important post-Beethoven additions to the violinists repertoire of concertos. All due and profound respect for the magnificent genius of these two masters. If both of them as well as some of their less fortunate predecessors had spoken a little more simply and tersely in the violinistic idiom and a little less volubly in the orchestra, perhaps fiddlers would be still more grateful. And the fiddles, poor things! We have heard them groan and moan, and scratch and squeak, under the strain of trying to make their gentle voices audible in the onslaught of the orchestra.



CHAPTER VII

DIDACTIC VIOLIN LITERATURE

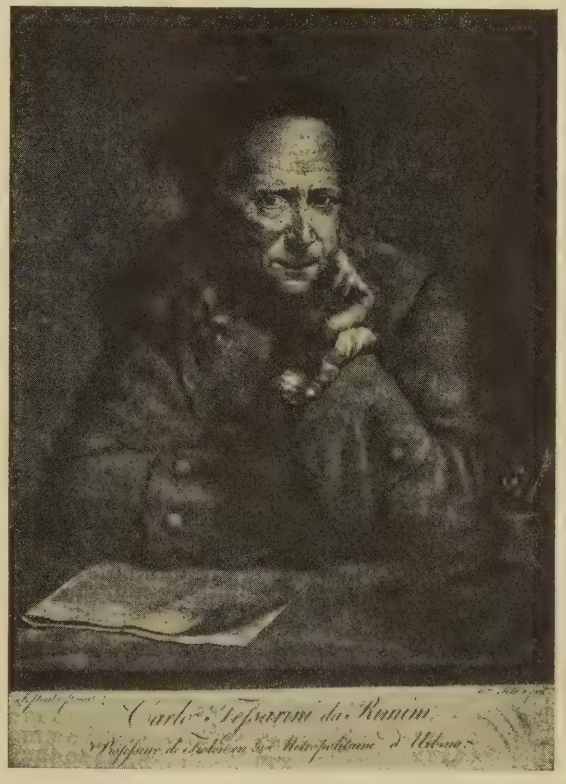
A Long Way—A Shorter Cut—From Violin Study to Violin Studies—The Study—The Arduous Path to Parnassus—"Methods."

LEAVING the concerto in its latest glory, step back once more into the eighteenth century to gather up other and more modest threads. With Geminiani in 1740, and Leopold Mozart in 1756, we had the first systematically-arranged violin methods: one based on Corelli's teaching, the other on the traditions of the early Mannheim school. The study material in both of them was small, wholly insufficient for pupils' technical development, which became increasingly urgent as the general standard of violin technic was raised and difficulties in pieces multiplied. As a next step then, we find the barren field of didactic violin literature enriched by cultivation of the étude, the unaccompanied study for fingers and bowing and phrasing. This has been perhaps the most liked, and therefore the most generally and happily appreciated branch of composition for violinists.

Unhampered by considerations of accompaniments, or by a rigid form in which only the more talented and scholarly could feel at home and at ease, the composer of études was able to follow his fancy, his style, and technical predilections. The result was a wealth of studies, études and caprices of every style, grade, and quality. In the course of time these have accumulated until they now form the mountains which the student is supposed to climb before he may descend into the valley of technical perfection.

The path which the present day student faces is indeed a long one: from the expansive sandy plains of this or that method, to the pleasant foot-hills of Mazas, Kayser and others, thence across the stately chain of Kreutzer's "forty," Fiorillo's "thirty-six," and Rode's "twenty-four," and higher yet to the barren altitudes of the Gavinies études, past abysses of nerve prostration and gorges of discouragement, until the awful glaciers of Paganini's caprices and the eternal snow-region of the fugues of Bach are reached and safely passed. Fortunately for him that he does not know it when he starts out; the mountains seem so near and low to young and eager eyes.

The latest addition to didactic violin literature, a sort of St. Gothard or Mount Cenis Tunnel through these mountains, is supposed to be a shorter cut, though one cannot be so sure of that. If shorter it is also steeper and more perilous. Better take the longer way than have the traveler die on the way. This is the works of Ottokar Sevçik, the teacher of Jan Kubelik. No one who has given these works a close and unprejudiced perusal can fail to see there a will and a master-mind fathoming the depths of violin didactics. It is a whole Darwinian world of finger and bowing development. Unless another comes next with a sort of flying-machine method to carry fiddle students into the promised land,



AN OLD TEACHER OF THE VIOLIN

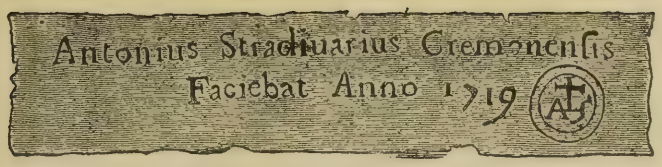
Sevçik's remarkable works may remain the high peak of violin methods.

It is interesting to compare this veritable pedagogic encyclopedia with other works written for the same purpose, and of which there are many. Besides Baillot and Spohr, Alard, de Bériot, David, Dancla, Friedrich Hermann, Hennig, Wilhelmj, Joachim—Moser, and others, have tried their hands on a violin method. As might be expected, their efforts contain much that is valuable in the way of text or study material, but they one and all strike the rock of attempting to in-

corporate in one work of limited size all that a method for beginners and advanced students of the violin should contain if it is really to serve its end and aim. In the present age of technical progress, no one or two volumes will suffice to carry one to the apex of achievement. The Bohemian master with rare acumen circumnavigated the crucial point in calling only one part, his Op. 6, "a Method for Beginners," making it strictly for beginners. While suppressing almost all text, he supplemented this method for beginners by other works, each complete with respect to one special aspect, all forming one continuous whole, systematically and progressively arranged, and covering the entire field of technical development required by the violinist.

Distinctly a product of the last few decades and called forth by a growing scientific conception of teaching the violin, the technical text-book, the manual of *vade mecum* has made its appearance. As it is usually written by an acknowledged expert, and specializes on certain sides of technic, it has become a great help to teachers and students too far removed from the centers of musical life to keep abreast with the times. There is little doubt that the general high standard of our young players today, as compared to that of even twenty-five years ago, is in no small degree due to the better teaching methods and the supplementary text-book and the more systematic procedure which results from their use.





CHAPTER VIII

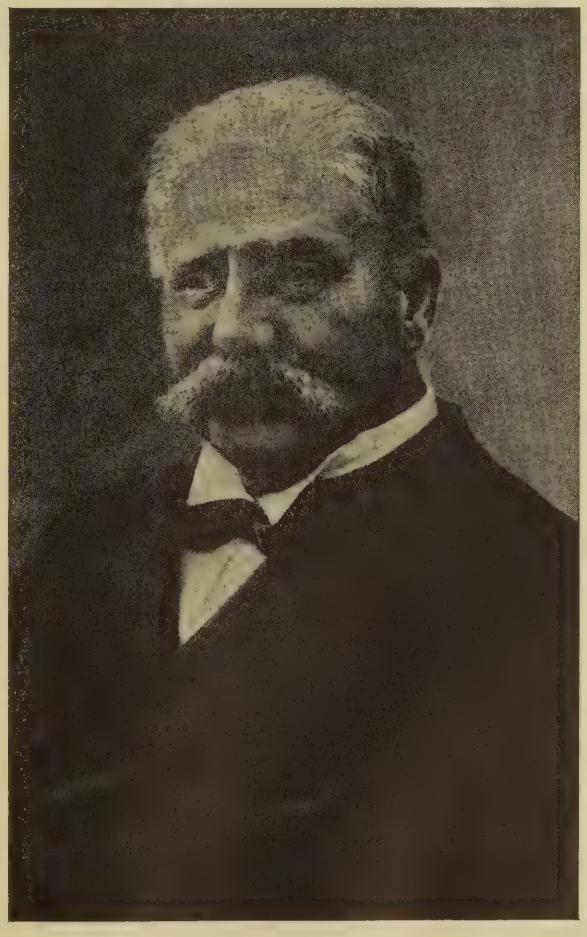
A PRODIGAL

The Oldest of Them All—Very Accommodating—The Air Varié—The Small Piece—The Present-Day Small Piece—Why This Sterility?—A Very Uninteresting Age—The Last Word Not Yet Spoken—The Chopin of the Violin.

MEANDERING through the eighteenth and nineteenth centuries in company with the violin—in State, in the Sonata and Concerto; and *en negligée,* in the Method and Étude—there was encountered a third condition to be met, which called into being the small character piece, the "Fantaisie Stück." No doubt, it was the oldest of them all, born who knows where and when, in the tent of what minstrel, the cross-breed of a dance and a chanson.

Jean Charmillon could doubtless tell us more about it, but we will not disturb him further. Since the days when this piece imitated caterwauling, dog-barking, hen cackling, it has sprouted into many varieties. Not only Lolli, Woldemar and Jarnowick, but Fränzl, Lamotte, Lafont and in short every traveling virtuoso espoused it with fervency. After the Étude which at best is only for the four patient walls of the study, it is the most congenial form for the violin composer in whom creative instincts and talent have not kept in step with technical equipment and ambition. It is as elastic as India-rubber, stretching in any direction, from an accumulation of mere runs and trills *à la* Lolli to an elaborate fantasia or a pretty romance and rondeau *a la* Jarnowick. When it had reached the paradisiacal stage of the Air Varié, it made halt and waxed exceeding popular. One need not tell of the Air Varié. Its one time popularity can only be compared to that of certain domestic preparations of today. It swamped the concert-rooms and parlors, and threatened even to invade the kitchen. Great and small, all varied airs. Paganini accommodated his devils in this obliging abode. Like the wild animals at the Zoo, pizzicati, harmonics, and the like, each had a separate cage in which to perform their tricks. Ernst installed his gentler but no less exacting gnomes and fairies there. Vieuxtemps, de Bériot, Bazzini, Alard, David, Léonard, Wieniawski—all "aired" varied airs. The Air Varié is now practically dead—dead from over-prodigality. But it left us its grandfather, the small piece.

The small piece, the character study, the Fantaisie-stuck, we have still with us. Under a hundred and one names it figures on our publishers' lists. It lives in the hearts of the people. The form in which Schumann, Chopin, Henselt and Stephen Heller, gave of their best for the piano, wherein they expressed their most spontaneous, inmost self, the small piece should also be the form of expression best suited by nature to the most graceful of instruments. Alas! nothing demonstrates more painfully the doleful sterility in violin composition during the last two generations than the output in small pieces. Until a few years ago, what did we get? The Character-stuck without the character, the Fantaisie-stuck without fantasy, musical slop for the most part, written for teaching purposes, at the instigation of publishers rather than the sacred call of the muses? This sounds sweeping, but look at our violinists' recital programs. Generally speaking, have they not been fiddling away for the last forty years



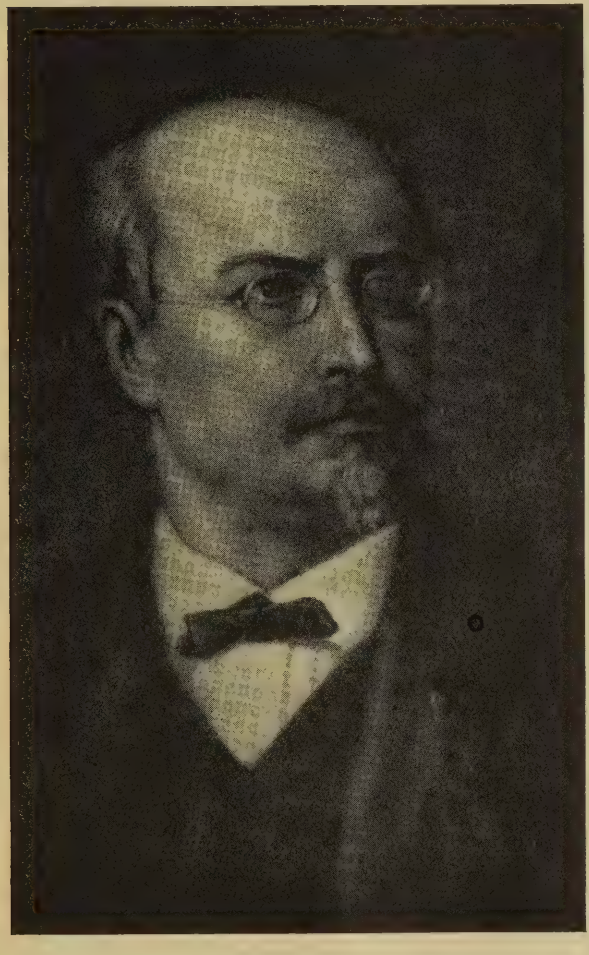
JOHANN S. SVENDSEN



A FALSE NOTE
From the Painting by H. Kern

or more on the same old effective pieces, just as they have on the Beethoven, Mendelssohn, and Bruch concertos—with an occasional loan from an old master? Paganini, Ernst, Vieuxtemps, and Wieniawski must still do service.

Sometimes even the airs varies are inflicted on the critics, who grunt but otherwise suffer in silence. Sometimes it appears that improvement has commenced in the merit of these smaller productions. There are clever, original compositions by Sarasate, Sauret, Hubay and others, and more recently Cesar Cui, Paul Juon and Fini Henriques. Nor is one unmindful of the many charming and effective contributions to violin literature by Fritz Kreisler, though most of these, too, are but old gems in the fascinating new garb which the facile talent of the transcriber has given them. On the whole, there is still room for further improvement.



JOACHIM RAFF

What is the reason of this sterility? Has the genius for violin composition died out among violinists? Is it the devil's hoof—the legacy of Paganini?

Are the muses shunning a generation which persists in shouldering the enormous weight of present-day technic? Have the more precious qualities all been sacrificed on this altar of technic? Has the modern violinist no time for aught else than drilling his fingers and memorizing difficult solos, when he is not up and about earning his bread? Since the time of Mendelssohn and David with few exceptions he has left it to his brother musician the pianist or to the Capellmeister, to compose violin concertos for him while he practiced his fiddle. It was not thus in the days of Viotti and Rode.

To refer to the last decade, observe the craze of composers of piano and orchestral music seeking new harmonic effects at any price—at the sacrifice of melody, form, beauty. This also has spread to the fiddlers' camp, and violinist composers are fishing in the same turbulent sea, for pearls of inspiration. This does not offer much by way of encouragement, for any form of inspiration which runs contrary to the inherent nature of the violin is only doomed to failure.

In spite of the superior excellence of this age as regards executants, the interpretative abilities of our players, in spite of our Kreislers, our Mischa Elman and Heifitz constellation, and dozens of stars of both sexes whose triumphs ring in our ears; aside from amazing progress in other lines, it is much to be feared that this age will go down in the annals of violin art as one lacking in originality and productivity; as one uninteresting and not vitally important in the annals of violin art.

Will the future redeem the present? The field is ready; the interpreters are here: Where is the reaper? When fiddlers strive to become musicians, to develop the technic of composition, and cease to depend upon the pianists to do their composing for them, one may expect the perfect wedding of musical thought and the language of the violin. Until then it should be recognized that real violin art is to be found only in the works of the classic masters.

What is needed is not another Viotti to write classical concertos; nor a Vieuxtemps, a Bruch, a Brahms, or a Tschaikowsky, to squeeze the fiddle as one squeezes a lemon, to get the most tone out of it for the sake of the orchestra. What the violin world is waiting for is —its Chopin. It is waiting for the man who possesses the master-key with which to unlock as yet unexplored regions of poetry and beauty, in an hitherto undiscovered idiom belonging only to the violin.

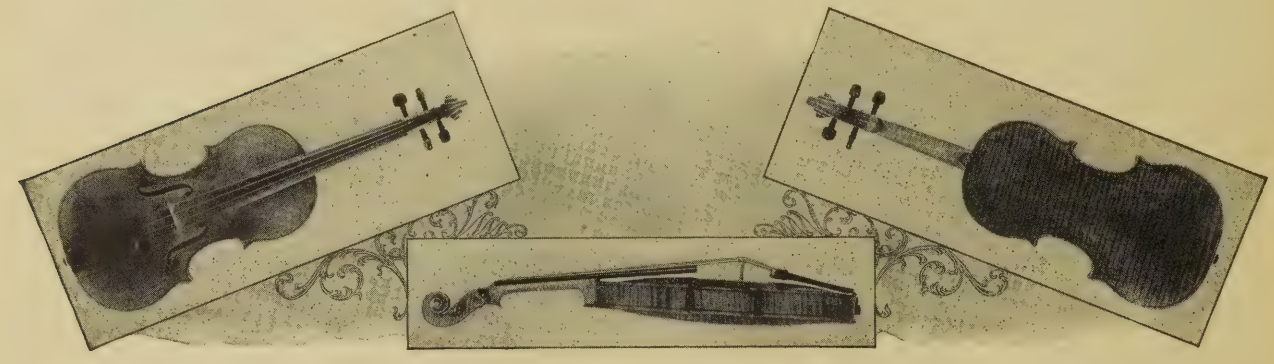
The last word in violin composition has not yet been said. There are yet more treasures to be gotten out of this wonderful treasure-box, the Stradivarius fiddle. The concertos of Beethoven and Mendelssohn, not forgetting those of Spohr, Ernst, and Vieuxtemps, give each in its way glimpses of the wealth which is waiting to be raised by this predicted Chopin of the violin. He will not be a Capell-meister, who pauses between symphonies long enough to dash off an occasional cantabile for the fiddle. He will be a fiddler, heart and soul; one who lives, dreams, and dies, yea,

even swears, by the fiddle; who loves it with a love that has been forgotten since the days of Tartini. Whatever he will give us, whether a concerto, a fantaisie, or a song without words, it will be a new thing, a thing of beauty, adapted to and grown out of the nature of the instrument as scent rises out of a flower. It will not be a long winded concerto of the orthodox style. The violin tone is like the perfume of certain flowers: too exquisite, too delicate to produce a surfeit.

Nor has the last word been said by way of accompaniment to the violin. Perhaps the last will be very much like the first—a return to simplicity, transparency, to primary effects, only refined like gold after a process of fire. Is this struggle against the impossible, when pitted against the modern orchestral din, in keeping with the nature of an instrument destined by form and tone to minister to the most subtle and refined of human emotions? Compare the same violin in its true world among its own kind: the string quartet. Does it not sing more sweetly there?

We are accustomed to the accompaniment of a piano. There is absolutely no relation between the two instruments, and their marriage is a form of acoustic barbarity, but perhaps because "les extrêmes se touchent," the combination has its abiding, peculiar charm for modern ears. Who can say that some future day will not teach the world that something else sounds better? Mayhap we have been a bit hasty, as far as concerns accompaniment for the violin, in throwing overboard the clavichord, the spinet, and kindred instruments in favor of the concert grand pianoforte. There may be pearls yet to gather among effects once dear to our great-grandfathers.

For this Chopin of the fiddle, then, let us hope. Perhaps as one writes, the genius of the violin—the angel with the fiddle-bow—has already picked him out, and now bends over a squalling little figure in a little cradle somewhere in the promised land and whispers into his ears: "Be still, my son; thou shalt be the Chopin of the violin."



Courtesy of the Wurlitzer Collection.

AN ANTONIO STRADIVARI VIOLIN OF THE YEAR 1733



THE DANCE.

FROM A PAINTING BY MAKOVSKI.

PHASES OF VIOLIN ART

PHASES OF VIOLIN ART

CHAPTER I

THE VIOLIN AND ITS ACCESSORIES

In the main the violin consists of a hollow wooden body for the production of sound, to which is joined an apparatus for the holding and tightening of strings. In the full-sized instrument, the length of this resonance body is about thirty-three centimeters or thirteen inches.

The sound arises from the violin by reason of the friction of the bow when drawn across the strings. The vibrations thus induced are imparted to the bridge and the top plate of the violin, whence they spread out over the flat surface, and are reinforced according to the laws of resonance. The bass bar and the soundpost conduct the vibrations to the back with the result that the mass of air enclosed in the body also vibrates, and this further increase of tone quality is imparted to the outside air through the *ff* holes.

The Form of the Violin

The top of the violin is made of spruce or fir, a soft, elastic wood. It is shaped into a curved form, out of a single piece or two pieces joined together. This is carved into shape, not pressed. In the middle, the body is narrowed into the waist which divides the top into three parts, known as the upper, the small, and the lower tables. The highest point of the arch is in the middle between the *ff* holes. The arch falls to the edge of the top in a depression or furrow, with the object of "insulating" the vibrating top from the sides. The height of the arch and of the furrow vary according to the model of the instrument. For example violins by Amati and Stainer have the highest arch; those by Stradivarius and his followers the lowest. High-arched tops are weaker in wood than the low.

In the same way the *f* holes show variations in form, suited to the model. Maggini's holes are long, Stradivarius' bold, Stainer's short and wide open, with large, circular points.

The small incision in the sides of the *f* holes mark the line on which the bridge is to be set. At the lower edge of the top is a piece of ebony across which is placed the loop of gut which fastens the tail-piece to a button in the rib, which joins the top and the back.

The back is the same in size as the top, and has the same arch. It is usually made of maple, though formerly it was made of beech, pear or sycamore when maple was not obtainable. The back also may be in one piece, or of two pieces glued together. The hard maple has an extraordinary appearance because of the small, glistening *markstrahlen,* the *maserung* or the so-called *spiegel.* "Cut according to the *spiegel*" is how the maker describes the cutting of the wood in the direction of the growth of the tree. "Cut according to the *schwarte*" means a cutting across the breadth, whereby the *maserung* do not show so prominently.

At the upper part of the back, in the middle, is a slight projection to which the neck is attached. Both top and back are decorated with an inlay of thin strip of wood known as the purfling. Maggini used a double purfling.

The sides, generally called the ribs, join the top and the back. They are not joined flush but with an overhanging edge. These also are made of maple.

To preserve the wood against changes of weather and to improve the tone quality, top, ribs and back are covered with a varnish; either an elastic oil varnish made by dissolving a resin such as amber in oil of turpentine, or a more brittle varnish made by dissolving shellac or some form of gum in alcohol. In some instances both varnishes are used, first the oil, and then the spirit or alcohol varnish. The spirit varnish however is apt to "check" and sometimes to scale off. The varnishes used by the older Italian masters are unequaled. They are remarkable for elasticity, durability and beauty of color. The favorite colors are an amber yellow, a clear red, and a brown. Often the yellow and red or yellow and brown are mingled.

The ribs join the top to the back. To round off and strengthen the corners of the C-shaped waist, four small triangular blocks are used; in addition, small blocks are placed at the point where the neck is joined to the body and at the lower edge where the little button is inserted to hold the tail-piece gut.

The bass-bar, a long, narrow strip of wood, is glued to the inner side of the top near the left *f* hole and serves to support the left foot of the bridge. It has great importance in determining the tone of the *G* and the *D* strings.

The soundpost is called by the French, *l'âme,* or the soul of the violin. It is a thin, round piece of spruce or fir which stands upright between the top and the back, a little behind the right foot of the bridge which it supports. The soundpost gives to the *A* and the *E* strings their clear tone. It must fit tightly enough to remain in position, but it must not force up the top. Experience has shown that it must be set with its grain at right angles to that of the top of the

instrument. If the soundpost is too near to the bridge, the tone of the *A* and the *E* strings is rough and shrill; if it is placed too far back of the bridge the sound is dull and nasal. Similarly if the soundpost is set too near the *f* hole the tone of the *A* and the *E* strings is shrill but that of the other two is dull; or if too far away from the *f* hole, the tones of the upper strings are weak and lacking in brilliancy.

The neck is important in the matter of comfort in playing the violin. It must fit the hand of the player as to breadth and thickness. In joining it to the body it is placed in the middle and given a backward slanting relation to the plane of the top. At times the neck is pulled up by the tension of the strings, in which event it must be reset. The lower part of the neck has a thick projection which gives a point of support for the thumb in playing in the higher positions on the strings. The neck is made of maple. It continues into the head, which includes a peg-box whose sides are pierced with holes for the pegs. These continue to be made of wood, although unsatisfactory efforts have been made to replace them with metal screws. The scroll, as it came from the hands of the older Italian makers, showed characteristic details of form, size, and carving, so much so as to be recognizable in origin. In still earlier times the neck was finished in the shape of the head of a man or of an animal.

The fingerboard is made of ebony. It has a length of about 26½ centimeters, or 10½ inches. The upper part is glued to the neck. It is smaller at the upper end toward the nut, than at the lower end which extends over the body of the violin. The upper surface is rounded. The nut is slightly lower on the *E* string side, because of the difference in the thickness of the strings. The nut is rounded like the fingerboard, and slopes slightly into the peg box. The four notches, at equal distance from each other, must not be too deep.

The Accessories of the Violin

The bridge is a thin piece of maple wood which takes the vibrations of the strings and distributes them to the top of the violin. It stands on the top on a line between the two notches in the *f* holes. The upper edge is thinner than the feet and is rounded with the same curve as the fingerboard, lower on the right than on the left side. The notches for the strings are placed at equal distances and must not be too deep. The height of the bridge is proportioned to the level of the fingerboard so that the strings stand at the right distance from the fingerboard. The strength and the weight of the bridge have a relation to the arch and the strength of the wood in the top. A bridge that is too weak or too light gives a shrill tone; one that is too thick or too heavy hinders the tone and makes it hollow or dead.

The tail-piece is fastened to the button at the lower part of the violin by a loop of gut. In the broader, upper end are four holes through which the ends of the strings are passed and held by knots. Just above the holes is a narrow ridge over which the string passes.

The chin rest is helpful in holding the violin in proper position. It is attached to the body of the violin to the left of the tail-piece, but so as not to touch the latter. If the top of the violin has a high arch, the chin rest must be fitted correspondingly high so as not to touch the top at any point. Spohr's chin rest was placed over the tail-piece. Some players make use of a chin rest with an attached shoulder-pad.

The chin rest is a vital accessory. Any number of varieties are on the market, but in general it may be said that the fairly broad, slightly hollowed ebony chin rest in still the most practical. In attaching it, care should be taken to see that it does not touch the tail-piece, as this may cause a buzzing sound. It is advisable to clean the chin rest frequently to prevent infection.

Shoulder rests are a doubtful asset unless judiciously used. The individual player must choose such accessories with special attention to his physical peculiararities.

The pegs of the instrument should always be kept in such condition that they can be turned without unreasonable effort. This can be accomplished by applying dry soap and chalk.

Regarding Violin Strings

The strings are held firmly in place by means of knots underneath the tail-piece. To keep the thin *E* string from slipping through the hole it is customary to bring the knotted end up over the top of the tail-piece on the left side, so that when the string is tightened the knot holds it firmly in place. This also prevents fraying of the string on the edge of the hole. The thicker *A* and *D* strings have larger knots and will not slip. The *G* string is usually finished with a loop through which the string is passed and thus held firmly. The upper ends of the strings are passed through holes in the pegs. The best method for preventing the string from slipping on the peg is to give the free end a turn around the string between the peg and the nut. In recent times a steel *E* string has come into use. Owing to its thinness it is likely to cut into the notch in the bridge and deepen it. To avoid this a small piece of ebony is set into the bridge at this point. A mechanical tuning device is used to attach the metal string to the tail-piece, permitting the delicacy of adjustment necessary in tuning a steel string.

Until a comparatively few years ago the *G* string was the only one that was not entirely a gut string. Today many players use not only an *E* string of steel wire, but a *D* string wound with aluminum wire. The *G* string continues to be a gut *E* string, wound with copper or silver wire.

The relative thickness of each string is established by experience, the style of the individual player and the model of the instrument exercising slight variations. For example, the violinist delighting in harmonics or preferring sweetness of tone to vigor of style, will have

to use thinner strings than one with whom bigness of interpretation is the important factor.

Strings which are not gauged with proper care sound untrue; that is, they will not produce perfect Fifths in all positions. Unevenly matched strings will not only make the stopping of the strings more difficult and intonation uncertain, but the uneven responsiveness will be a disturbing factor which will call for constant consideration.

To a certain extent such handicaps may be counteracted by careful manipulation of fingers and bow, but it seems unnecessary to burden the mind with such considerations when there are so many problems of greater importance to demand attention.

Gut strings are made from the lamb's intestines, purified by washing and chemical processes, and made up in filaments which are spun together. After they have been treated with sulphur, have been dried, bleached and oiled, they are cut into two and three string lengths, and coiled. According to the best custom of today the choicest strings are cut into single lengths and tested by polishing, thus eliminating irregularities of diameter. A good string must be fresh, clear and transparent, must be wound evenly and have equal strength at all points. In selecting a string it is customary to observe the vibrations before putting it on the violin. Spohr, a famous violinist and teacher, of the first half of the nineteenth century, explains the method:

Place the ends lengthwise between the thumbs and first fingers of each hand, stretch the string rather strongly and set it in vibration with the fourth finger of the right hand. If the vibrations are pure and do not form *Ubenlinien* the string is suitable for use; but if the vibrations run irregularly together and show a third line, the string is false and one should not take the trouble to put it on the instrument.

The customary pitch of the *A* string, as established today, is that of 440 vibrations to a second. The tension on the *A* string at that pitch is about seven kilograms or 15½ pounds; the *E* string has a vibration rate of 659.3 and a tension of nearly 20 pounds; the *D* string has a vibration rate of 293.6 and a tension of a little more than 6½ pounds; the *G* string has a vibration rate of 196, with a tension of about 13¼ pounds. Consequently the four strings exert upon the top of the violin a pressure equal to that of 55 pounds. The strength of a tone depends upon the radius of vibration. Thick strings speak slowly and without elasticity; with strings that are too thin, the amplitude of vibration is not adequate for a resonant tone. On this point Spohr writes:

"To obtain a full, strong tone the player gives his violin the heaviest strings it will stand; strings which on all tones will speak easily and quickly and not sound dead. If a violin does not lose in tone with lighter strings, such instrument is to be recommended, for it is easy to add elegance and grace of playing to a big tone."

It is advisable always to adhere to a suitable weight of strings. To obtain this use a string gauge.

The Characteristics of a Good Violin

The essentials of a good instrument are: (a) enough and well-seasoned wood; (b) correct proportion and relation between the different parts; (c) good varnish.

Frequently the lack of wood in the top, due to scraping, is the reason for tone failure, such as the hollow noisy tone or the dreaded "wolf." Other points that contribute to an unsatisfactory tone in a violin are an inferior bass bar, soundpost or bridge, each of which may be wrongly placed through carelessness or ignorance; cracks in the wood; or a separation of glued parts. All of these affect the tone unfavorably. Less disturbing to the tone are conditions relating to the way the neck is fitted to the body at too great or too small an angle, or one unsuited to the hand of the player or with too narrow a block where the neck joins the body. Another drawback that can only be determined by careful measurement is a short fingerboard. This is common in old instruments which have not been restored, in which the fingerboard is usually two centimeters or about three-quarters of an inch too short. The notches in the nut and the bridge must be at equal distances and not too deep, and the bridge must be of the correct height and curve on the top. All of these points should be observed in the purchase of an instrument, even one of small size.

The tone of a violin, on all of the strings, should be even, clear, full and brilliant. It should be produced easily and yet be noble, with nothing common or shrill in it. The well-made old Italian violins join to fulness of tone, beauty and roundness in *pianissimo* as well as in *fortissimo* passages, together with a wonderful carrying power. Their tone is of a soft, velvety quality, satisfying to the ear of the player; yet at a distance the tone predominates in combination with other instruments. Many undesirable instruments sound strong to the ear of the player, but at a distance the tone is thin, rough, often coarse. If the violin is new or has just been repaired, time must elapse before an easy, responsive tone is developed. This of course presupposes a naturally seasoned wood, not that dried in a kiln. The slow process by which a repaired instrument is mellowed is usually trying to the patience of a player, but it is recommended that he take time every day to play with full stroke and full power, every note in the scale from the first to the highest positions, with occasional use of the softer tones.

The Care of the Violin

Proper care of the instrument is essential if it is desired to avoid frequent trips to the repairer. If it is to last for a century or more, the first requisite is a tightly-closing case, of wood or leather, or of a good imitation leather. This should be kept in a dry place,

not on the floor. Players who have pride in their instrument cover it with a silken cloth and place over this a felt covering to protect the strings. It is a custom with some to have a canvas covering for the violin case. Every time the violin is taken out of the case to be played, the exterior should be rubbed clean with a soft cloth. Dirt, oily finger marks, and resin under the strings, all should be removed by a damp cloth or one slightly saturated with petroleum. Dust which has accumulated in the interior may be blown out, and occasionally one may insert grains of barley or well-cleaned rice, shaking these to and fro to clear the corners of dust. Frequent attention must be directed to the bridge. The pull of the strings tends to draw it forward, which is especially true if the feet are not perfectly shaped with relation to the top. The slant of the bridge should be slightly backward, to counteract this forward tendency, but in correcting the slant exercise care not to disturb the position of the feet. Every part of each foot must be in full contact with the top of the violin. Sometimes the notches in the *f* holes are a shade out of position. Have a reliable repairer measure with exactness and in millimeters the exact placing of the bridge to give the correct string length. Have this marked so that you can place the bridge yourself. If the bridge should become dirty or greasy, a touch of sandpaper will clean it.

Some players rub a little dry soap in the notches in the nut and the bridge. Before playing, the strings should be wiped by a clean cloth. After playing, they may be wiped by a cloth which has been slightly oiled. Strings not in use should be kept in oiled paper. If a supply is kept on hand, a glass jar or tube is advisable. Avoid sharp edges on the nut and the bridge, so that the strings are not frayed at such points of contact. Perspiration of the fingers is an enemy to strings. A partial remedy is washing the hands in warm water before playing, or the use of a little alcohol and talcum powder.

CHAPTER II

THE VIOLIN BOW

The Violin Bow consists principally of the stick, the hair, and the grip. The average weight is 55-57 grams or about 2 ounces. The heaviest point is about one-third of the length from the frog. The length is about 74 centimeters or 29 inches. Bows for smaller-sized instruments are proportionately shorter and lighter.

The bow stick—the best are of Pernambuco wood—is round or octagonal in shape, bent to an inward curve and thinner at the point than at the lower end. The point is finished with a plate of ivory, or perhaps of silver. The lower end, the thicker, is not curved. A slot is cut in the stick at this point to receive the screw which controls the frog and tightens the hair.

The frog is shaped so that the thumb can take firm hold of the stick. The end of the hair is held by a wooden wedge in a slot made in the frog, the slot closed in by a slide of metal or mother-of-pearl. The hair is spread by means of a small, flat piece of wood, held in place by a metal ring. In the under side of the frog a screw eye is fastened, through which a screw is passed to tighten and slacken the tension on the stick and the hair. The frog is ornamented by mother-of-pearl, or silver or gold.

The bow hair consists of about 125 hairs taken from the tail of a horse. These must be even and not too strong. One end is fastened in the point of the bow, the other in the frog. This is done with great care so that there are no loose hairs. To make the smooth hair take hold of the strings it is covered with resin which has been carefully refined to an almost transparent clearness so that it gives friction without stickiness.

The stick, near the frog, is wound with a thin cord or wire of silk or silver, to give a firm grip with the fingers; sometimes a leather grip is used instead.

The Care of the Bow

A good stick is the essential in a bow. It must be carefully made and show artistic form. Outside of the light weight and strength of the bow stick, its elasticity in yielding to the pressure of the first finger is a standard of measurement as to its desirability. The straightness of the stick is also important. It must not bend or warp to left or right. This can be seen by sighting along the stick from frog to point. As previously mentioned the heaviest point of the bow must not be too near the frog.

The hair is to be tightened so that in a strong stroke it does not touch the stick. The application of resin is frequent, but moderate and uniform. Worn-out bow hair should be replaced. At first the new hair will show some roughness, especially the unbleached hair. If otherwise good hair has become dirty, particularly near

the frog it can be washed in lukewarm water with a little soap in it and then carefully dried. The frog should be loosened for this purpose. The bow is placed in the violin case on rests provided for it. After playing, the bow is slackened. Carelessness in this respect destroys the elasticity of the stick and tends to cause it to warp.

Historical Sketch of the Bow

The bow attained to its perfected form much later than the violin. Its original shape, from which it takes its name, was that of a stick bent outwards, with its two ends joined by a cord as in the familiar hunting or military bow. In the fifteenth century came the first use of the point and the frog, occasioned through the use of hair. Up to the seventeenth century the bow was practically straight in shape, bending sharply at the point, and without any special elasticity. The bows of Corelli and Tartini were of this shape. Toward the end of the eighteenth century the bow began to assume the form now used. It was perfected by Francis Tourte, of Paris (1774-1835), whose bows today meet the most exacting demands of the artist as to elasticity, balance and weight.

H. Saint-George in "Bows and Bow-Makers" says of the imcomparable bows of this master craftsman: "What a marvelous thing a fine Tourte is! It seems to increase the player's dexterity of manipulation to an extraordinary extent. Tourte! Superior alike to his predecessors and successors, he towers above them on the pedestal of his imcomparable genius." Even though the French instruments lacked the poetic tone-charm of the best Italian instruments, France must be recognized as prominent in the making of violin bows. After Tourte the most eminent makers of bows in the world were Francois Lupot, 1797 to 1837, and Dominique Peccate, 1810 to 1874. Other famous bow makers were: Vuillaume, Lafleur, and Voirin, among the French; and Dodd and T. Tubbs among the English makers. In later days the art of bow making has been taken up by the Germans and in it they have reached a high point of excellence. Bausch and Knopf are ranked as among the principal German bow makers. No improvements have been made in the design of the bow, since the time of Tourte.

CHAPTER III

A BRIEF HISTORICAL SKETCH OF THE VIOLIN

Stringed instruments such as the harp, the lyre, and the kithara were known to older civilizations. The philosopher Pythagoras (500 B.C.), in his experiments in the relations of musical tones, used an instrument known as the monochord which had one string drawn over a bridge which could be moved to change the pitch. Although the origin of bowed instruments is uncertain, the opinion of investigators is that the home of this type of instruments was India or Arabia. An instrument known as the Rebab (rebeb, rebec, rabeb), was a favorite of the Arabian musicians. It had a square-shaped resonance box, or in some instances the upper part of the box was narrower than the lower. Across this one to three strings were stretched. Another type was the kemangeh, a cocoanut shell with part of the top cut off, and covered with skin, like a drum. To this resonance box a long, narrow board was attached, the upper part furnished with pegs to tighten the strings, and the lower part extended to rest on the floor or ground. The player, as was the custom in oriental countries, sat on the ground or the floor. Through the intercourse between the East and the West during the Crusades these instruments reached Europe and underwent gradual change. One of the oldest bowed instruments in Europe is the trummscheidt, or marine trumpet, built up of wooden strips; a single string was stretched over a movable bridge.

Kühlmann, a German historian, specifies two types, a two-part instrument without ribs, and a three-part instrument with ribs known as the *fidel* family. This type was also known as the *fidula* and *vielle*.

Like all instruments, the *fidel* at first was irregular in shape, gradually becoming smaller and neater, with three and four strings, neck, nut, tail-piece and finger-board. From this *fidel* the violin form was gradually developed perhaps as early as the fifteenth century. At first these were made in various sizes—arm and knee viols. There was the *viola di braccio*—arm viol, also known as alto and diskant viol; the *viola da gamba*—knee viol, likewise used for different tone registers. In the lower octaves the viols had a soft, dull quality of tone. In the upper octaves it had a nasal quality in consequence of the flat shape and high ribs. One of the earliest of viol makers was Kerlino who lived about 1450 A.D., and went to Brescia from Brittany. Caspar Duiffoprugar (Tieffenbrucker), born at Freysing in 1514, died at Lyons about 1571, seems to have been the first maker of a violin as we see it. Yet the portrait of



PORTRAIT OF A MUSICIAN, BY PAOLO ZACCHIA

BY PERMISSION OF BRAUN, CLEMENT & CO., NEW YORK.

Tieffenbrucker, painted by Pierre Woeirot in 1562, which is ornamented with pictures of various instruments, shows a violin with frets on the fingerboard, and five strings—whence, no doubt, the German custom of naming the *E* or highest string the "quinte." We can only conjecture as to how the instrument was tuned.

At all events Italy is the native land of the most highly-gifted masters of the art of violin making, an art in which they have never been excelled. In the history of violin-making in Italy, two towns stand out prominently; Brescia and Cremona. One of the oldest known instruments of the Brescian school, a violin by Peregrino Zanetto, the younger, bears the date 1580. At the same time, the school of Cremona must have been widely celebrated, for there is an authentic record that Charles the Ninth, of France, sent one of his musicians to Italy in the year 1572, to purchase a Cremona fiddle for fifty lire.

The first significant master was Gaspar da Salo (1542-1609), who lived in Brescia. His model is large with moderate arch, low ribs, long holes and a double purfling. The tone of his instruments is big, but somewhat hollow. Similar in style was the work of Paolo Maggini, who lived in Brescia, 1590-1640.

Although the school of Brescia is generally considered the older, and the more distinctive of the two schools, that of Cremona exercised a more enduring influence on the art of violin-making, and developed the instrument to its greatest perfection. The founder of this school was Andreas Amati (1520-1580). This master and his sons, Hieronimus (Geronimo), and Antonio kept to the smaller size and the high arch, for which reason their violins, although they have a lovely, clear tone, are not strong enough for the large concert halls of today. In respect to design and form their instruments remain unsurpassed. Bigness of tone was combined for the first time with grace and beauty of workmanship, in the instruments of Nicholas Amati, a son of Hieronymus, and the most famous member of the family. The importance of his position, is due not only to the fact that he made instruments of wonderful tone, but that he was also a splendid teacher of his art. Among his numerous pupils we find the founders of many celebrated families of violin-makers; Andreas Guarnerius, who worked from 1650 to 1695, Francesco Ruggieri, who worked from 1670 to 1720, Paolo Grancino, who worked from 1650 to 1715; and Antonio Stradivarius, who worked from 1670 to 1737, the greatest violin maker the world has ever seen. His instruments have a high arch, a golden yellow varnish and a graceful scroll. Violins which he made a little larger in proportions than those of other members of his family have in addition a lovely, silvery tone of strength and breadth.

The work of Stradivarius (1644-1737) has been divided into three periods: from 1667-1690 he imitated Nicolo Amati; from 1690-1700 he worked out a large form, with less arch, thicker wood, and a red varnish; from 1700-1725, his most brilliant period, his violins show the greatest perfection of workmanship, to the minutest detail, and a fiery, elastic varnish. The tone is powerful and brilliant and at the same time soft, sweet and penetrating.

Well preserved instruments of the ripest period of Stradivarius fulfill every demand that could possibly be made upon a stringed instrument. Of the best wood, finished with marvelous care, exquisitely designed and of noble form, the whole construction shows the master hand of a genius. The mere sight of a Stradivarius violin is sufficient to call forth admiration from a connoisseur, and its tonal qualities rarely belie the promise given by its form. Brilliance of tone combined with wonderful carrying power, and practically inexhaustible possibilities by way of tone modulation are the characteristics to which to attribute such extraordinary merit

Wasielewsky in his *History of Violin Playing* says of the violins of Stradivarius: "They are soulful creations capable of unfolding incomparable charms. Their tone is of singing quality, voluminous, noble and at the same time sweet, smooth and flexible, reminiscent at times of the human voice and of wind-instruments such as the flute, clarinet, oboe and French horn. In addition the volume of this tone is remarkably concentrated and its inherent intensive energy imbues it with marvelous carrying properties."

After 1725 Stradivarius made few instruments, confining his activity to the training of his numerous pupils. In addition to his sons, Francesco and Omobono the most distinguished were Carlo Bergonzi, who worked from 1716 to 1755, Dominicus Montagana, and various members of the Guadagnini and Gagliano families. Some of Carl Bergonzi's violins deserve to be classed with instruments of the first rank, and well preserved specimens of Guadagnini and Gagliano are also steadily increasing in value.

The Guarnerius family reached its height in the two Josephs, Joseph the son, 1680-1730, and Joseph the nephew, 1683-1745, of Andreas. The latter was called Joseph Guarnerius del Jesu, because of the I. H. S. which he placed after his name to distinguish himself from his cousin. If the violins of Andreas Guarnerius are now much in demand, those of his son are even more highly prized, while of the handiwork of Joseph Guarnerius del Jesu, there still exist a few magnificent examples which are considered by experts as worthy to a place beside the best efforts of Stradivarius. In design and model they suggest more of the Brescian than the Cremonese influence. They have a low arch, large form with long holes. They are remarkable in having a glorious and sympathetic tone of dark color. Other excellent makers were Peter and Andreas Guarnerius, of Cremona, who worked from 1690 to 1725, and Peter Guarnerius, son of Joseph, who was a son of Andreas, who worked from 1730 to 1755.

Of the members of the Ruggieri family who were either directly taught by Nicholas Amati or were

imitators of his style, one may mention as the most important, Francesco "il Per," and his son, J. Baptista "il Buono," who worked from 1700 to 1725. Many of their instruments equal in general excellence those of their master, Nicholas Amati, and some actually pass under his name. Of the Grancino family, Giovanni, a son of Paolo, who worked from 1696 to 1715, seems to have been the most gifted.

What relationship existed between the two Seraphinos—Sanctus, who worked from 1710 to 1740, and George who worked prior to 1743, and the other masters of violin making, has never been made sufficiently clear. Some fine specimens are extant, the careful workmanship and beautiful tone of which deserve the highest praise.

Although the three masters, Nicolo Amati, Antonius Stradivarius, and Joseph Guarnerius, are recognized as the greatest in the history of the art, there are masters of the second rank whose instruments are distinguished for perfection of form, quality of material, and excellent tone. Of the Amati school there remain to be mentioned Cappa, Grancino, Pasta; of the Stradivarius school, Bergonzi, Guadagnini, Gagliano and other highly esteemed Italian makers as Landolphi, Testore, Montagnana and Storioni.

Germany and France have produced few violin makers of note as compared with Italy. The violins by Jacob Stainer, 1621-1683, born at Absam in the Tyrol, were not much valued until the beginning of the nineteenth century. For finish and workmanship, they are undoubtedly masterpieces, but the high model which Stainer affected rarely produces that ideal of tone quality beloved by the violinist of our day. Two splendid violins by Stainer were displayed at the Musical Exposition at Vienna in 1892, and a fine viola of extraordinary size is in the possession of the Mendelssohn family in Berlin. Stainer was generally supposed to have been a pupil of Nicholas Amati, but later researches indicate that it is very doubtful if he ever was in Italy at all. His violins have a high arch and the points of the *ff* holes are large and circular in shape. The tone of his violins is bright and of a crystalline clearness, but not large. His best pupils were Matthias Albani and Egidius, Sebastian and Matthias Klotz. The latter was the founder and organizer of the violin-making industry in Mittenwald in upper Bavaria, which has been called "the German Cremona."

Mittenwald, Markneukirchen, of Vogtland, Saxony and Mirecourt in the Vosges in France, supplied the markets of the world with the string instruments of commerce, until the last few years, during which Japan has been exporting an increasing number of inferior instruments, of the so-called "factory-made" variety.

The most important of the French violin makers are undoubtedly Nicholas Lupot, 1758 to 1824, and Jean Baptiste Vuillaume, 1798 to 1875. Both distinguished themselves by their careful choice of material and their emulation of the principles of the great Italians, especially Stradivarius.

Various ingenious makers have tried changes of form and materials, but without success. The violins of the Cremona school still hold their place as models of perfection.

Because of the great demand for good specimens of the work of the Italian masters many imitations have been offered by unscrupulous makers. Labels have been forged, instruments have been given the appearance of age and use, and other means employed to deceive the public. Valuable works have been written on the violin with minute descriptions of the peculiarities of the work of the best masters. But as one writer says, "an expert knowledge of violins and their excellences is not to be obtained from books." A practical acquaintance with undoubtedly genuine specimens, a minute study of the differences in style, a keen and discriminating judgment as to details of form, wood, varnish, scroll, purfling, etc., under the guidance of an experienced judge is essential to the violinist before he can trust his judgment as to the value of a violin.





CHAPTER IV

ON THE MAKING OF A VIOLIN

The building of a violin is as intricate in detail as the construction of a modern sky-scraper. There are between seventy and seventy-five different parts which must all be cut to measurements with minute exactitude, shaped by hand and accurately fitted. The glue must be specially prepared and the varnish compounded under a number of formulas, before they can be applied.

The violin has not changed in general shape and appearance since the time of Antonius Stradivarius (1650-1737). The first step in violin making is the selection of the proper wood: Roumanian maple for the back, sides or ribs, neck and bridge; Swiss spruce for the top or sound-board, the linings and the sound post; ebony or rosewood for the fingerboard, nuts, pegs, tail piece and tail pin. The choice of wood depends on its age and duration of seasoning which has much to do with the quality of tone in the finished instrument.

A violin is usually constructed after a pattern of some instrument which has been dismembered and a plan or drawing of each part traced on paper, and all of the dimensions carefully measured and noted. The actual assembly of the parts is done on what is known as a mold—a flat block of wood accurately cut to the exact form of the violin in thickness, length and width and so prepared that the brackets, corners, ribs and lining may be built in and around it.

The ribs or sides of the violin are those parts which connect the back and the sound-board and give the violin its shape. They are built from a sheet of maple which has been carefully planed to the proper thickness, cut into three distinct parts and bent according to the outline of the mold. The C bouts—the indentations on either side of the violin—are then prepared and shaped on the mold, the linings and blocks are fitted and the corners of the bouts reinforced by a small triangular block of wood.

The back, or under side of the violin is frequently built of one solid piece of maple, but it is more customary to make it in two pieces, split from the same block and glued together. The wood is scraped and leveled until the surface is perfectly even, the outline of the form is traced on the wood preparatory to the process of arching, or giving the back its proper shape. The superfluous wood is gouged away on either side and slowly the graceful arch of the back takes form, the wood scraped and planed and hollowed out until the requisite thickness is secured. Small grooves are cut around the edges to receive the purfling. In its finished state the back is applied to the proper side of the mold and carefully marked to indicate where it is to be glued to the ribs.

The glue is applied in a heated condition and hardens rapidly, hence the gluing process must be done quickly; thus it is easily understood why the parts that are to be glued must be accurately marked.

The sound-board or top, sometimes called the "belly" is constructed in exactly the same way as the back, and according to the same pattern. The top, however, is made from spruce, and because of the greater fragility and softness of this wood as compared with maple, greater care is used in cutting. After the sound-board has been cut and arched, the *F* holes are traced on the wood and cut out. The final preparation of the sound-board is the attaching of the bass bar to the inner side, which involves the cutting of a small groove on the left side of the sound-board and the accurate gluing in of a small strip of wood, lengthwise under the *G* string. The functions of the bass bar are to increase the resonance of the lower or bass strings of the violin and to restore in the sound-board the wood that was cut away in the making of the *F* holes.

The top prepared, it is placed on the mold and all of the points of contact with the ribs are carefully marked for gluing, the same as with the back. In preparing the body of the violin for the insertion of the neck, a hollow is cut in that part of the ribs where the neck is joined, proportionate in size to the foot of the neck.

The neck is cut from a long square block of maple, a task which involves care and accuracy, not only in pencil tracing on the wood such parts as the scroll and peg-box, but in cutting and shaping them. After various parts of the neck have been cut and planed to specific measurements, it is fitted and adjusted to the body to secure the required downward slant of the fingerboard, and is thus glued to the ribs.

The fingerboard which is affixed to the upper side of the neck, is cut from a strip of ebony, according to a definitely measured pattern. The under side of the fingerboard is gouged out in the center and the top is gradually arched to its proper shape and planed down. In gluing the fingerboard to the top of the neck, a small space is allowed between it and the peg-box for the setting in of the nut, which is cut from a similar piece of ebony, shaped and glued in position.

The tail-piece nut, supporting the gut loop which fastens the tail piece to the tail pin, is attached to the edge of the sound-board. The end pin or button is

inserted through the ribs into the block at the lower end of the violin.

By this time the instrument is assembled and ready for varnishing, a process that is as scientific and exact in every detail as the actual carving and fitting of the various parts. In general there are two kinds of varnish used: the oil or resin varnish, and the spirit or alcohol varnish. Oil varnish is generally considered to be the better, and has been used by all of the old masters and by reputable makers up to the present day.

The wood is prepared for the varnish by applying a coat of "filler," which is supposed to fill up the pores of the wood as a preservative, and to prevent absorption of the varnish when applied. The constituency of the filler varies with each maker and a veil of secrecy is usually maintained by makers regarding the particular formula they use. It is claimed that the filler has much to do with the tonal qualities of the instrument.

The varnish itself and the various colors are prepared by the maker from a lengthy list of ingredients. After the varnish is applied, it is rubbed down and allowed to dry thoroughly before the next coat is applied, continuing usually for about seven coats.

After varnishing, the instrument is ready for a few final adjustments, such as the fitting of the sound post, pegs and tail-piece and the cutting of the bridge and the stringing.

It is difficult and hardly necessary to give accurately and in detail each progressive step of the violin maker as he goes about his task of making a violin. Perhaps if it had not been considered at one time almost a sacrilege to pry into a trade which was more or less enshrined in mystery, the "secret process" without which none has since been able to duplicate the works of the great masters would not now be termed the "lost art."

In fact, each maker has a slightly different method of procedure, although it is generally considered that the quality of the tone depends only upon: the choice of wood, skill in cutting, gluing, modeling and assembly; mathematical perfection and precision in measurement; and perhaps the composition and treatment of the varnish and filler.

The value of a violin as fixed by its maker is usually for the time and materials consumed; but the value of a violin to the world is somewhat in its quality of workmanship, but chiefly in the brilliance and mellowness of its tone.

There may or may not be a "secret" to the art of violin-making. While some deny that it is a "lost art," it is nevertheless true that many of the great masters had formulas of their own without which later makers have been unable to duplicate the magnificent masterpieces of that early Italian period. It is certain that these makers did not have the benefit of many of the mechanical conveniences of today.

Many of our modern makers are turning out excellent violins, in use daily in our leading Symphony Orchestras and on the recital platform, but the world still awaits a reincarnated Stradivari. If, as some makers insist, the final element of tone is a question of time for proper aging, then in years to come, after he is dead, the violins which Bill Jones made in 1925 may be acclaimed master works.



CHAPTER V

ON THE MAKING OF VIOLIN STRINGS

First let it be said that a shortage of cats would have no effect on the production of violin strings, for "catgut" has nothing to do with the well known virtuosos of the back fence. The material of which violin strings are made is called catgut, although it is really the intestines of sheep. The origin of the term is not known, but it may have come from the Italians whose word for violin is "kit." When they used steel for strings they called it "kit steel," and when gut was introduced they called it "kit gut," which of course could easily become "catgut." Another explanation of the term is that when gut strings were first manufactured in Europe the best strings came from Catagniny, Germany, and they were so much better than strings from other places that violinists demanded Catigniny gut or "Catgut."

The European process of making violin strings is a long and intricate one. The sheep which supply the best strings are those raised on dry pastures and in hilly countries. The intestines of these animals are bought from the butcher and extracted and cleaned while still warm. They are then taken to the factory, divided into bundles of ten and placed in cold water—where they are left for twelve to fifteen hours. At the end of that period they are immersed for four or five hours in tepid running water which is kept at a temperature of approximately twenty-five degrees. Then the membranes are scraped by workmen of two groups: the first group stretches the intestines out on a slightly inclined wooden slab and scrapes them with a split, beveled cane, from one end to the other, along the side of the external membranes; the second group go through the same process, except that they scrape along the side of the internal membranes.

The external and internal membranes are run off into buckets or a trough, while the muscular or fibrous membrane, which is enclosed between the other two, is kept for the strings. The external membranes are used in the manufacture of racquets, whips and other rougher articles made of grit, while the internal membranes can be used for fertilizer only.

After they have been scraped, the intestines have lost nineteen-twentieths of their original volume, and are reduced to the fibrous or muscular membranes. These are set in stone jars in a solution of potassa lye and allowed to soak for three or four hours. They are then carefully rubbed or scraped to remove parts of the external or internal membranes which may remain. This process is repeated three times at two-hour intervals, and the membranes are then dipped into water containing a weak solution of sulphuric acid. The next day, and for several days following, the operation is repeated morning and evening. The membranes are then fastened to looms or frames and twisted by a few turns of a wheel, arranged so as to give to the gut a torsion of several hundred turns.

After twisting, the strings are placed in a sealed room in which is a vessel filled with burning sulphur, and are there left over night. In the morning they are first exposed to the open air until partly dried, then moistened with sponges, twisted a second time, and returned to the sulphur room. The sulphuring process usually lasts two days for the fine strings, and as long as eight days for the coarse ones.

The operation next in order is thinning the strings. This is accomplished by energetic polishing. Formerly this task was done by hand, but now a machine has been invented for this work. After thinning, the strings are moistened with fresh water, and returned to the sulphur bath where they remain at least one night. The following day they are given another twisting and are thoroughly dried, and again polished. The frames are laid flat on trestles or on the freshener, and the strings laid one by one on small gutta-percha cushions or between folds of cloth, and with a little olive oil and some finely-ground glass or powdered pumice stone are rubbed from one end to the other by hand until they are perfectly polished. In the larger factories this process is done on a polishing machine.

The strings are now nearly finished. All that remains is to wipe them and cover with olive oil of the best quality. To prevent the olive oil from becoming rancid, one-tenth of its weight in laurel oil may be added. When taken from the olive oil and dried, the strings are cut close to the pegs and rolled in circles by means of a cylinder roll mold. The fine strings are collected in bundles of thirty, and the coarse ones in half bundles of fifteen. They are then ready for use.

There are two general systems used in Europe in the preparation of gut for violin strings. By the German method the sheep gut is cleaned, and split, then dried in such a way that it can be packed and shipped long distances before it is made into strings. The Italian manner of treating the gut makes it necessary to have the factories near slaughter houses, as the material must be fresh.

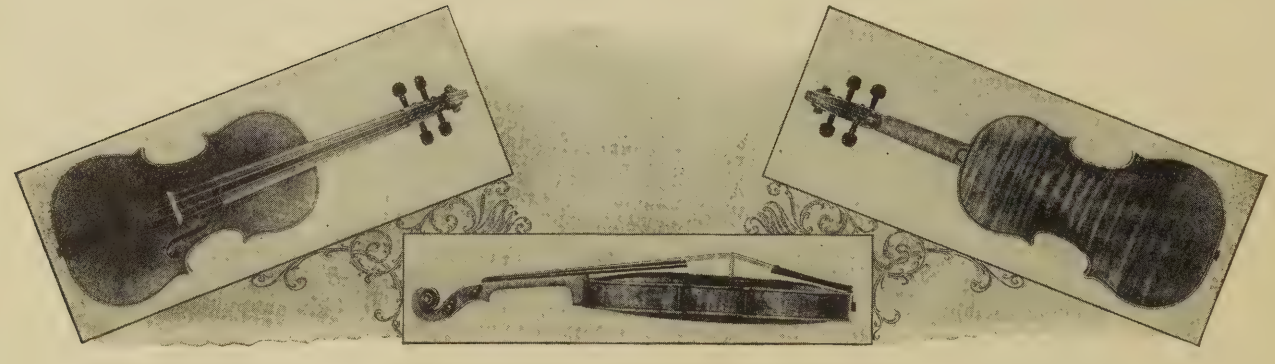
In the United States a method has been developed which is an adaptation of the German system, differing from it mostly in the greater use of machinery, and in the spinning of the strings. This spinning requires

great care and skill, for if the material is not spun sufficiently the strings will be weak, and if too much they will be hard. After the spinning, the strings are dried and spun again if necessary. Afterwards they are polished by machinery, seasoned for a few days on the drying frames, and then are ready to be sorted and gauged, coiled, and packed ready for the trade.

Although most violin strings are made of gut, there are also strings manufactured of silk. Originally these silk strings came from China, and were plaited or twisted strings of Chinese watercord, covered by a layer of gelatin. In spite of the fact that the silk strings are likely to stretch when mounted, and do not hold their tone well, they are preferred to gut strings in warm countries because much less likely to break.

Silk strings made in America and Europe are far superior to those from Asia because they are subjected to a very severe tension which allows them to rise to pitch and to hold it for some time. They are usually composed of about 140 filaments, each one made of twelve silkworm threads, a total of 1,680 filaments. The skein of threads is softened in an acid vapor bath, and then twisted together by means of a special wheel. Each string is covered with a light layer of gum arabic and polished with a piece of white wax until it is more uniform and transparent than the best of gut strings.

The *G* string for the violin is sometimes covered with silvered copper or with silver wire. When the gut string is covered it is not subjected to a silver bath nor is it oiled. In the smaller factories the covering is put on by means of a wheel, but in the larger ones, it is applied by a machine.



Courtesy of the Wurlitzer Collection.

A NICOLO AMATI OF THE YEAR 1647



CHAPTER VI

THE GENEALOGY OF MODERN VIOLIN PLAYING

Our knowledge regarding the practical use of the violin goes back to the middle of the sixteenth century. Although it had probably attained at an earlier date a leading position as an orchestral instrument in connection with folk-music, it was not until this period that the violin was taken up by the Church as a support for the high voice parts of the choir. In the case of choral music with instrumental accompaniment, the orchestra was left to the discretion of the conductor. Pieces from this period, bearing the indication *buone da cantare e suonare*— "suitable for singing and playing," are by no means rare. The scores of the Venetian master, Giovanni Gabrielli, 1547-1612, seem to have been the first to give exact direction as to the choice of the instruments and the manner of their employment. In Claudio Monteverde's opera, "Orpheus" which appeared in 1608, the violins apparently took the first hesitating steps toward the dominant position they occupy in the orchestra of today. The earliest composition for the violin as a solo instrument which has survived is B. Marini's "Romanesca," printed at Venice in 1620.

It is only natural that the earliest attempts at violin playing should have been confined to the first position; but in the compositions of Carlo Farina, of Manura, published at Dresden in 1627, we find not only the use of the third position, timid attempts at double stopping, and the G string employed in short solo passages, but also the fantastic idea of trying to imitate the voices of animals by means of certain violinistic manipulations. Although such tricks cannot claim any artistic value in themselves, they no doubt assisted in the advancement of the violin technic in increasing the compass of the instrument, and in enhancing its powers of expression. About the middle of the seventeenth century we find T. Merulo using octaves, and Occelini writing passages which reach to the sixth position, thereby extending the compass of the violin to a full three octaves.

The first period in which the violin received artistic treatment, brings us to the great Corelli, Tartini, and Vivaldi.

Arcangelo Corelli, 1653 to 1713, was the founder of the Roman school of violin playing. A great executive artist, known to his contemporaries as the "Master of masters," he also exercised through his compositions a far reaching influence on instrumental music in general. On many a modern concert program, his "Follia d Espagna," still appears, standing like a landmark of the dim past, pointing the way to the present.

Giuseppe Tartini, 1692 to 1770, the founder of the school of Padua, was the most gifted and versatile of the old Italian masters. His sonata, "The Devil's Trill," is a masterpiece which stands with the Bach "Chaconne," as the highest point yet reached in violin literature. Many other compositions by Tartini retain their charm and freshness even in this modern age.

Antonio Vivaldi, who lived about 1743, was the principal figure in the Venetian school. He awakens our interest by his untiring productiveness in composition, with over one hundred violin concertos to his credit. He was one of the teachers of G. B. Somis, 1676-1763, as also a pupil of Corelli, Somis combined the traditions of both Roman and Venetian schools. It is of interest to observe further that his greatest pupil, Gaetano Pugnani, 1727-1803, the chief representative of the Piedmont school, also received instruction from Tartini, thus uniting in himself the influence of the three most famous schools of violin-playing in Italy.

Among others of the old Italian masters are: Francesco Maria Veracini, 1685 to 1750, whose playing and style served as a model to Tartini; and his pupil, Pietro Nardini, 1722 to 1793, celebrated for his beauty of tone. These bequeathed a number of graceful compositions, which are still to be listened to with enjoyment. Domenico Ferrari, 1780, a pupil of Tartini, exercised influence on the founder of the old Viennese school, Carl von Dittersdorf, 1739-1799. Another direct issue of the old Italian school of violinists was Jean Marie Leclair, 1687, or 1696 to 1764, a French pupil of Somis. A great executive artist as well as the composer of a long list of beautiful works, Leclair held the same position in his own country as was held by Tartini in Italy.

Jean Baptist Viotti, 1753-1824, a pupil of Pugnani, transplanted the traditions of the great Italian masters to Paris, and hastened by several decades the development of the French capital as a world center of violin culture. Viotti may well be called the father of modern violin-playing, not only because of his extraordinary powers as an executant, but from the effect which his treatment of the instrument had on the creative masters of his period and the one immediately following. Of his twenty-nine concertos, No. XXII, in *A minor,* is a musical and violinistic gem.

Pierre Rode, 1776-1830, a favorite pupil of Viotti, left a number of violin concertos which testify to the excellence of his style and taste; but that which does most to perpetuate the memory of Rode are his "Caprices," a set of studies in all the Keys. They are without doubt the finest studies in the entire literature

of the violin, and are indispensable to advanced students.

Joseph Boehm, 1795-1876, a pupil of Rode, brought to Vienna the traditions of the Franco-Italian school. Here he taught for many years, and among his pupils were two of the great violinists of modern times, Ernst and Joachim.

Heinrich Wilhelm Ernst, 1814-1865, was one of the most gifted of interpreters of difficult music. He had a phenomenal technic, yet he understood how to make the violin sing. The difficulty of his compositions seem to indicate that the virtuoso was stronger in him than the musician, yet his *cantabile* passages display a noble pathos, and when well performed are capable of exciting deep musical emotion. Just as Rode's technic was representative of his period, so may that of Ernst be regarded as a composite of all that is refined and elegant in modern violin playing.

Nicolo Paganini, 1782-1840, the most brilliant and famous of all violin virtuosos, belonged to no distinct school. He was one of these exceptional geniuses, the rapidity of whose development seems to defy all law and all experience. He rose with startling swiftness to a towering pinnacle where he still sits enthroned in his loneliness. He may be compared to some extraordinary phenomenon who suddenly becomes visible, throws the world into an ecstasy of admiration and astonishment, then vanishes before we can recover our senses. The traces of his days upon this earth, however, are ineffaceable. He it was who raised the standard of violin-playing, as far as technic is concerned, to a height which it seems impossible to surpass. The demon-like enchantment this veritable wizard seems to have cast over his bewildered contemporaries is explicable only by the fact that what is usually the work of generations was accomplished by this man at a single leap. Although his compositions for concert use seem to have been written chiefly with a view to brilliant effect, in his twenty-four Caprices he has left us a work which occupies in violin literature the same exceptional position its creator occupies among the virtuosos of all times. Not only has he demonstrated what can be achieved on the violin in the way of unheard-of difficulties, but he has done so with such richness of musical imagination and inventive genius, that men like Schumann, Liszt and Brahms have been moved to base important creative works upon his compositions.

Influence of Viotti and deBéroit

Apart from his direct teaching Viotti, by force of his ideals, must have exerted a great influence on his violin playing contemporaries. This was especially the case with his friend Pierre Baillot (1771-1842), who according to Mendelssohn, must have been an eminent quartet player, remarkable for his astonishing versatility and richness of his tone. Baillot's influence on the German school was profound, but he was destined to become the foundation of the French school. His most important pupil was F. A. Habeneck (1789-1849), whose teaching activity at the Conservatoire was responsible for five important figures in the French violin world: D. Alard (1815-1888). H. Léonard (1819-1890), J. B. Cuvillon (b. 1809), F. Prume (1816-1849), and P. Sainton (1813-1890). Pablo de Sarasate (1844-1908), was Alard's most celebrated pupil, and Henry Marteau (b. 1874), who succeeded Joachim at the Berlin Hochschule in 1908, was Léonard's most celebrated pupil, although Cèsar Thomson (b. 1857), M. Dengremont (1866-1893), Ovid Musin (b. 1854), and Martin Marsick (b. 1848), became highly influential pupils of this master.

Charles deBériot (1802-1870), was also influenced by Viotti; at least he is said to have frequently played before the old master while under the guidance of Baillot. Aside from Paganini, deBériot's real model was found in his wife, the celebrated singer Malibran, and in the works of Rossini, Bellini and Donizetti. This is the key note to his naïve melody, so full of romance and pomp—well written passages which so rarely make any great demands on the executant's powers, yet sound so pleasing. Considered by many as musically deficient and old fashioned for present day use, deBériot's compositions are an excellent preliminary study to modern virtuoso playing. In his studies, he proves himself a master of much insight, but in his "Ecole Trancendante du Violion," he became an earnest musician, endeavoring to fulfill his task to the utmost of his ability.

If deBériot was the founder of the younger Belgian school of violinists, his pupil, Henri Vieuxtemps, (1821-1861), was its greatest representative. Great technical ability, perfect mastery of the bow, resolute boldness and brilliance of tone, were the chief characteristics of his playing. In his concertos and fantasias, he produced effects which often remind one of Paganini. The Ballade which serves as an introduction to his Polonaise, is a perfect gem of its kind. Among the many pupils of Vieuxtemps, L. Ries (1830-1913), and Eugene Ysaye (b. 1858), stand out preëminently as exponents of the Franco-Belgian school.

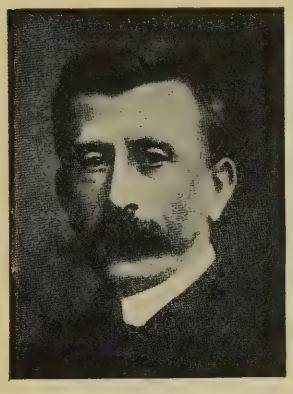
Of further pupils of deBériot may be mentioned J. Monasterio (1836-1903), an excellent performer and a prolific composer; Emile Sauret (1852-1919), a famous chamber music artist as well as a teacher of repute and J. C. Lauterbach (b. 1832), who like Sauret became famous as a quartet player and a teacher.

The Bach Influence

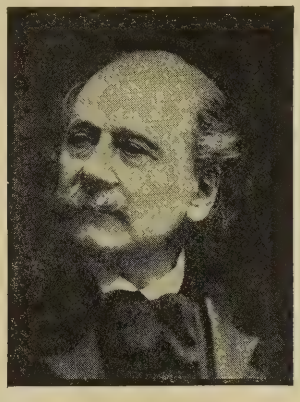
Violin playing in Germany was originally derived from Italian sources. Thus assimilated, it reached an independent status in the Sonatas and Suites for violin, by Johann Sebastian Bach. Never great executants, the German violinists devoted their energies to the cultivation of chamber music. Under this influence their com-

posers developed the instrumental forms which originated in Italy, to the perfection represented in the golden age of Beethoven.

The earliest German violinists of record are: Thomas Baltzar, 1663; Franz Biber, 1638 to 1698; John Jak. Walther, 1650; and Nik. Adam Strungk, 1640 to 1700. We possess little reliable information concerning the artistry of these musicians, but judging from some of



M. Moszkowski



Jules Massenet



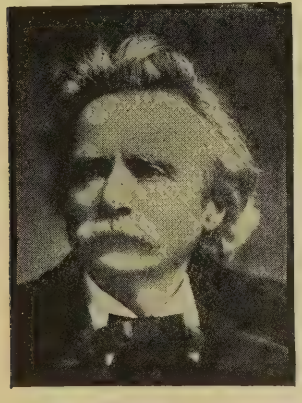
Max Reger



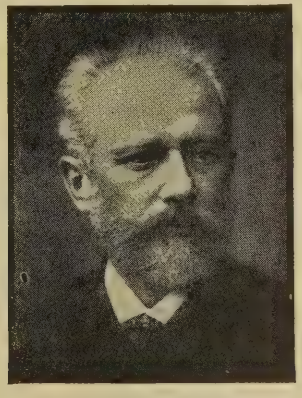
Joseph Rheinberger

Biber's compositions, their technic must have been considerable. Strungk aroused the admiration of Corelli, who is said to have called him "Archidiavolo" (Archdevil)—a play on his own name, Archangelo.

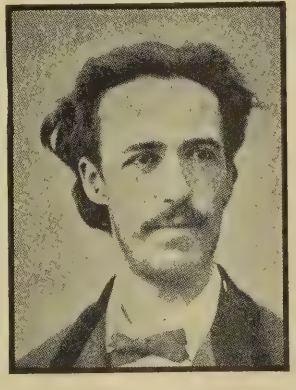
The most famous German violinist during J. S. Bach's lifetime was J. G. Pisendel, 1687-1755, who was attached to the court of Dresden. He was apparently the first to take the trouble to see that the orchestral parts for the strings were provided with proper marks of bowing. According to Gerber, the effect was "as though the bow-arms of the violinists were kept in uniform movement by some hidden mechanism." The Italian influence was dominant at that period. It is recorded that while still a youth at the Court of Ans-



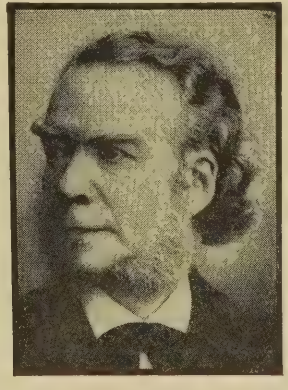
Edv. Grieg



P. Tschaikowsky



Benjamin Godard



Carl Reinecke

bach, Pisendel received tuition in singing from Pistocchi, and in violin playing from Torelli, and afterwards undertook a journey to Venice in order to acquaint himself with the principles of talian art by study under Vivaldi. Similarly, Joh. Gottl. Graun, after study under Pisendel, went to Padua as a pupil of Tartini. Graun's influence was continued through Franz Benda, of Berlin, 1709-1786, of whom the violinist Salomon said: "When Benda plays, Heaven seems to open, and we hear the voice of Eternal Wisdom."

The founders of the later Mannheim school were: J. C. Stamitz, 1717-1757; J. Fraenzl, 1734-1803; and Christian Danner, 1745-1816. Through Stamitz and his son Anton, 1753, we come to Rud, Kreutzer, and through Fraenzl we come to F. W. Pixis, 1786-1842; and M. Mildner, 1812-1865, the teacher of Ferd. Laub; and through Danner to J. F. Eck, 1766-1810; and his brother Franz, 1774-1804, we come to Louis Spohr. Another celebrated pupil of J. C. Stamitz was Christian Cannabich, 1731-1798, who first established the reputation of the Mannheim orchestra.

As Viotti transferred the traditions of the old Italian method to Paris, so did Rudolf Kreutzer, 1766-1831, of the Mannheim school, bring to the French capital that versatility of violin playing which reached its height about the close of the eighteenth century. Kreutzer was much appreciated by his contemporaries for the fiery daring of his *allegro* and the warmth of his *cantilene*. Today he is valued as the composer of the forty-two studies which have never been surpassed, and which are indispensable to any violinist of high aims.



BY PERMISSION OF BRAUN CLEMENT & CO., NEW YORK.

MUSIC.

FROM THE PAINTING BY ADOLPHE YVON.

Louis Spohr, 1784-1859, is known as the father of German art in violin playing. He enriched the expressiveness of violin music, by cultivating the poetic and romantic element, and emphasizing the singing character of the instrument. Apart from their educational value, some of his concertos possess artistic merit, even though they are seldom played nowadays.

Speaking of the importance of the violin, Spohr has this to say in the introduction of his "Method":

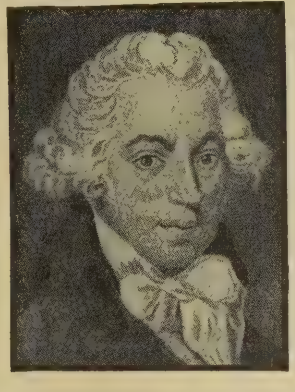
> Among the instruments already developed the violin takes first rank. It deserves this because of the beauty and evenness of its tone, the many degrees of nuance between the softset and the loudest, and the purity of intonation, in which regard the violin family is unapproached by any of the wind instruments. The violin is especially suitable to the expression of the deepest feeling, and thus it comes next to the human voice. It is true that the violin yields to the piano in compass and the ability to play full chords, and to the clarinet in fullness and power of tone. But it surpasses the one in the matter of a soulful tone and the power to sustain and join tones, and the other in a greater evenness of tone in all of the octaves and an equal control over all tonalities, even the most remote. By reason of these advantages, earlier centuries conceded to the violin the principal part in the orchestra, a position of supremacy which it has continued to maintain.

Ferdinand Laub, 1832 to 1875, although a great virtuoso, has not endured as a creative artist. His published compositions are now forgotten.

Rud. Kreutzer transmitted the inheritance of his teaching through Pietro Rovelli, 1793-1838, to Molique and through L. J. Massart, 1811-1892, to Wieniawski. Bernard Molique, 1803 to 1869, one of the famous violin players of his time, wrote five concertos for the violin, of which the one in *A minor* is of interest because of its distinctive technical treatment of the instrument.



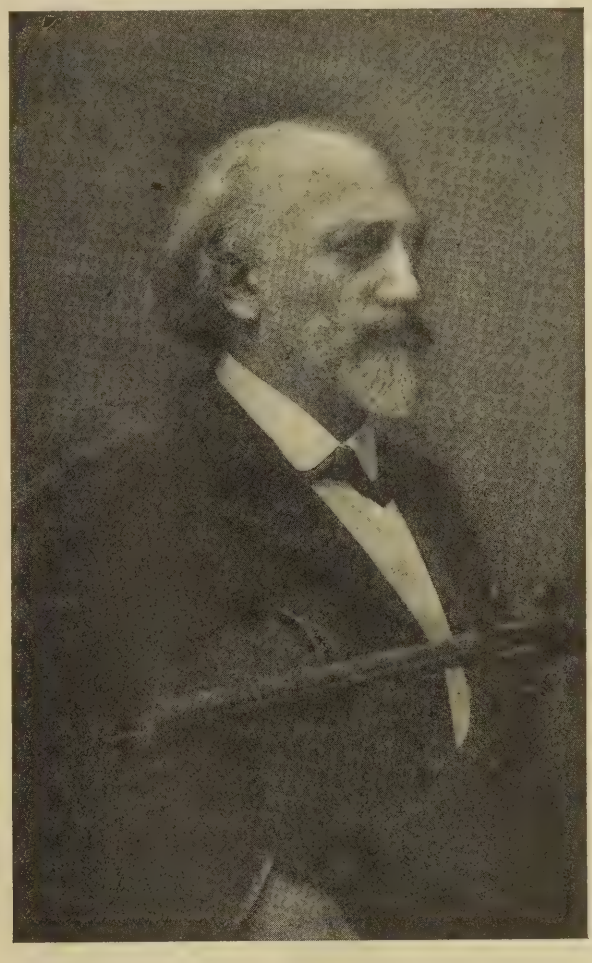
Heinrich Hofmann



Ignaz Joseph Pleyel

Henri Wieniawski, 1835-1880, owed his success chiefly to his boldness in passage-playing, and the fire of his delivery. His playing of his native Polish folk dances was unrivaled. His individuality had little in common with the classic school, for which his stiff style of bowing made him unsuited, but the warmth of his temperament tided him over many dangerous moments. Of his compositions the Concerto in *D minor* is the most important.

Next to Dittersdorf in influence and example, Anton Wranitsky, 1761-1819, is the chief representative of the early Viennese school of violin players. Ignaz Schuppanzigh, 1776-1830, the elder of his two most renowned pupils, a quartet-player of the first rank, was among the first to introduce Beethoven chamber music to the public. Joseph Mayseder, 1789-1863, his younger pupil, is typical of the graceful Viennese style of violin playing, which was continued in his pupil, Miska Hauser, 1822-1887.



CÈSAR THOMSON

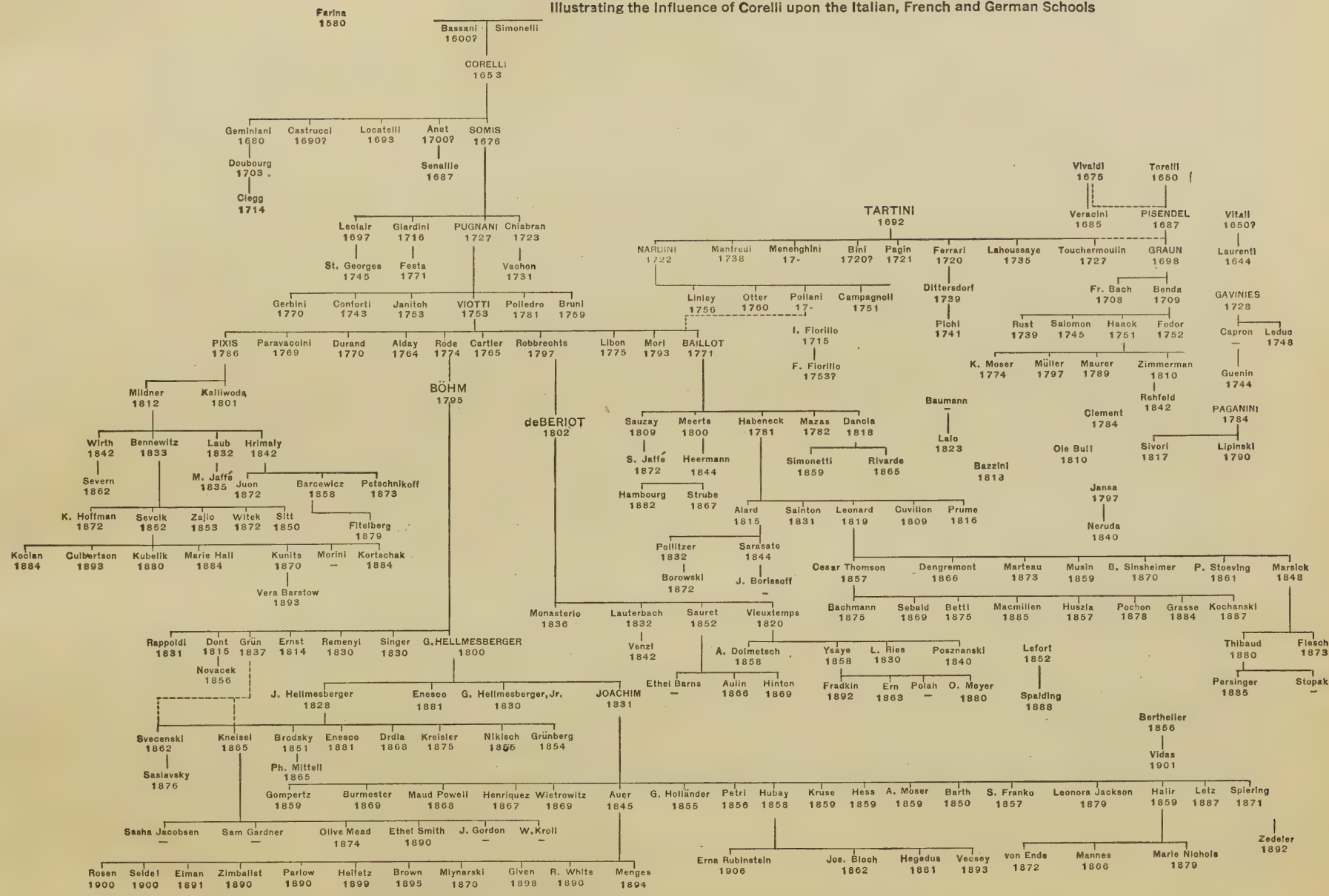
Franz Clement, 1784-1842, for whom Beethoven wrote his violin concerto, like Paganini was a self-produced personality, and is associated with no particular school. According to the opinion of his contemporaries, Clement must have been an artist of the first rank, and the possessor of a phenomenal musical memory.

Of the later Viennese school, there remains for mention, George Hellmesberger, senior, 1800-1873, a product of J. Boehm's school, who gave instruction to Joachim. His son Joseph, 1829-1893, became a fine quartet player. George Helmesberger, junior, 1830-1852, was Joachim's predecessor in Hanover.

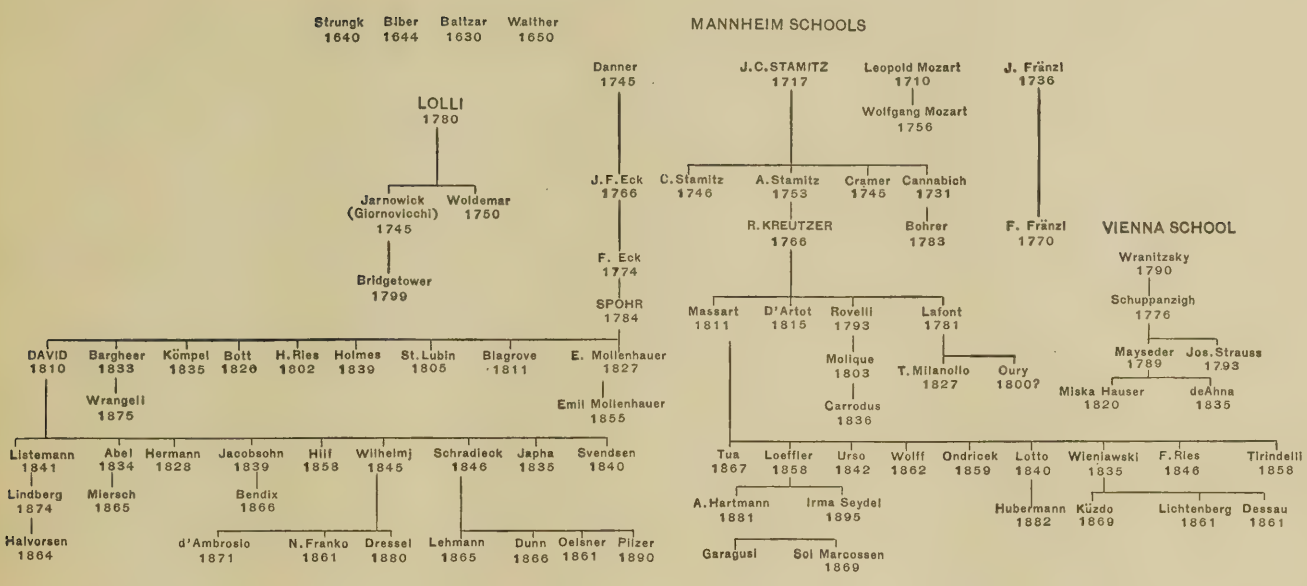
Of other violinists, to be recorded, there are Charles Lipinski, 1790 to 1861, Polish by birth, who resided in Dresden; Ferdinand David, 1810 to 1873, a pupil of

THE GENEALOGY OF VIOLIN PLAYING

Illustrating the Influence of Corelli upon the Italian, French and German Schools



THE GENEALOGY OF VIOLIN PLAYING
Tracing the Influence of the Mannheim Schools



Spohr, Concertmeister of the Gewandhaus, and teacher in the Conservatorium at Leipzig for many years; and Antonio Bazzini, 1818 to 1898, an Italian artist who created a sensation in his younger days as a virtuoso, but who later directed his energies to teaching, and died as the director of the Conservatorium at Milan.

The importance of the two Frenchmen, Pierre Gavinies, 1726-1800; and J. F. Mazas, 1782-1849; of the Italian, F. Fiorillo, 1758; of the Viennese, Jacob Dont, 1815-1888; and of the Spaniard, J. Monasterio, 1836-1903; mainly rests on their having enriched the literature of the violin by the invaluable studies which they composed for the instrument.

From the time of deBériot and Baillot the French schools made rapid strides in producing artists, teachers, and composers of the highest rank, keeping abreast of progress in Germany under David and Joachim.

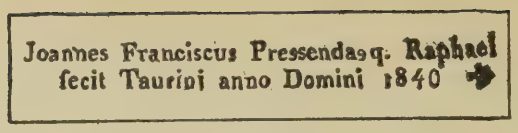
As Viotti carried into France the standards of the once famous Italian art, so did Marteau transplant into Germany the traditions of French versatility. Leopold Auer, a disciple of Dont and Joachim, also became a forceful influence in the so-called Russian school. Both Auer and César Thomson in turn transferred their activities to the United States at the close of the World War, and both of these giants of teaching and teaching tradition are actively engaged in training American students to a rank of virtuosity and perfection that may well lay the foundation for a great American school of violin playing. Surely with Auer representing the traditions of Viotti, through Rode, Boehm, Dont and Joachim, and with Thomson representing an inheritance from Baillot through Habeneck and Léonard, the American student has on his home soil the highest sources of inspiration in the history of violin playing. The future of the American student is thus in his own hands: given the opportunity, he has but to supply the talent and the industry—and according to qualified testimony, talent itself is nine parts industry. As Carlyle, oft quoted, says: "Genius is an infinite capacity for taking pains."

* * *

The accompanying genealogical charts have been devised to illustrate the influence of the successive masters of violin teaching and performance from Corelli down to the present day. The few independent masters noted on the chart consist of those who attained virtuosity through study at some one of the European national conservatories or who, like Paganini, were largely self taught.

It is interesting to observe that the lineage of Corelli and that of Tartini and Pisendel join branches through Baillot, who was a pupil of Viotti as well as of Pisendel, a pupil of Nardini. This also illustrates the branching off of the French and Belgian groups through Baillot and deBériot and of the German groups through Böhm to Joachim.

It is not possible always to indicate the relationships which existed between one pupil and two or more teachers. Ysaye, for example, was a pupil of both Wieniawski and Vieuxtemps, but he belongs rather with the deBériot group than with the Mannheim school. Schradieck, on the other hand, was a pupil of both Léonard and David, but he is linked with the David group, because of the greater influence of this master as evidenced in his compositions, in his playing and in his teaching principles.



CHAPTER VII

ON THE IMPORTANCE OF BOWING

The unmusical, but otherwise wise old Doctor Samuel Johnson of English literary fame, according to the faithful recorder of his wit and wisdom, Boswell, said in reference to the violin: "There is nothing I think in which the power of art shows so much as in playing on the fiddle. In other things we can do something at first. Any man will forge a bar of iron if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood and make a box, though a clumsy one. But give him a fiddle and fiddlestick and he can do nothing." On another occasion he said: "Women have a great advantage that they may take up with little things without disgracing themselves; a man cannot except with fiddling. Had I learnt to fiddle I should have done nothing else." In this Dr. Johnson referred to the violin playing of Giardini and his contemporaries, in days when violin playing in the Fifth Position was considered a technical feat. If he could have heard Paganini, or one of the fiddle wonders of our day, his respect for the only small thing which would not disgrace a man's occupation might have been considerably heightened.

It is universally conceded that playing on the violin is difficult. Why is it so difficult? Most people guess at the reasons, for there are naturally several, but few know what they are, even among players who have found it out in their own experience. In Hans Gerle's time the different sized viols then in vogue were supplied with frets. To all intents these diminish one of the greatest of the apparent difficulties of the bowed instruments, that of correct intonation. As for the right arm, this sixteenth century teacher, in his "Musical Teutsch," gives this advice: "Take the bow in the right hand and draw it across the strings." The result by way of tone and bowing facility may be imagined. Even the most modest violin tyro of our day has a vague idea that the right way of holding and drawing the bow has some mysterious bearing on the tonal effect obtained. The significance of the activity of the bow arm becomes obvious. When one realizes that without the bow to bring to life its tonal possibilities the most valuable Cremonese violin is practically useless for artistic ends, and sinks lower in the scale of musical instruments, even than the mandoline, the guitar or the zither.

Efficient management of the bow is indeed the most important part of the technical equipment of the violinist. It is also the most difficult of all elements to be acquired in the student's climb to mastery of the instrument. The famous Belgian violin master, Hubert Léonard said to his pupil, pointing to the bow: "Voila le maître; les doigts de la main gauche ne sont que ses serviteurs." (There is the master; the fingers of the left hand are but his servants.)

No matter how well trained, how dexterous, how unfailingly obedient to the will these servants may be, or how fascinatingly bewildering to ears and eyes, behind them must be the life-giving, commanding, determining activity of the bow. More than any of the technical devices of fingering or phrasing, it expresses the individuality of the player—his ego, his soul. That is the reason no two violinists bow exactly alike; why the tone, and everything connected with it, differs with every player. Bowing is the distinguishing mark between them. The greater the artists are, the greater and more subtle becomes this distinctive difference. Violin tone is of a dual nature, resulting from physical conditions of hand and arm and of their training, and psychic tendencies of the individual.

What makes violin playing so difficult, thus involves the subduing of muscle by mind. To some extent this is true of every art and handicraft; of the first laborious efforts of the young child in tracing the letters of the alphabet; of the vicious blows of the prize fighter.

But in the playing of a bowed instrument there is a difference which immeasurably increases the difficulties. In the average hand-craft, pictorial art, wood carving, painting, the aggregate muscular effort of the hand as a whole is employed to materialize the conceptions of the mind. Only in some rare instances does the individualization of specific muscles become necessary. In violin playing this individualization of muscles is a perpetual problem. Upon these constant adjustments within the hand depends the efficiency of the whole apparatus.

Take only a simple drawing of the bow across the strings: To produce a singing tone, free from impurities, it is not enough to follow the familiar rule to bow in a direction parallel with the bridge, for to do this one must exercise an individualized muscular activity so complex as to surprise the lay mind. Every finger joint of the right hand is individually and distinctly active through the muscles that control them; wrist, forearm, upper arm and shoulder, through the sets of muscles controlling each, must contribute to the work of the hand at the right time and in proper ratio, else

the result is a failure as far as the obtaining of a perfect tone.

It is apparent that even in a simple musical composition for the violin, let alone a complicated one, this individualized muscular labor is a matter of no small moment. The problem is still more baffling when one considers how these activities of the bow arm must synchronize with these of the fingers of the left hand, which in turn requires an equally exacting control through an entirely difficult set of muscles.

Since the conscious mind has enough to do in concerning itself with the difficulties involved in the music, it is evident that the muscular adjustments of bow control must result from automatic action, through habits established by severe application to these adjustments until they have become automatic. This is made more difficult from the fact that many habits contracted through ordinary daily life become mixed with the impulses by which one seeks to gain this freedom of bow control, indiscriminately affecting both right and wrong muscles at the same time and in most cases militating against each other. The correction of these tendencies must be accomplished independent of other problems of violin-playing, and become second nature, as it were, for it is neither possible nor desirable for the mind to give isolated nerve impulses in case of the failure on the part of different muscles to coördinate in the sweep of the bow arm. The loss in other particulars would more than offset any possible gain.

The task is indeed formidable other than to the individual who seems born with a peculiar physiological and psychical predisposition, for individualizing nerve impulses, whereby to bring into play certain muscles to the exclusion of others liable to restrict their freedom of action. Unless so gifted one can accomplish this only step by step. Older persons will succeed best through the conscious application of the laws of muscular relaxation. Children often do this unconsciously, which is one reason why violin study progresses best when begun at an early age. Because of this muscular complexity, bowing should be given first place in the student's curriculum. It should be systematically developed in the very beginning of study, and a certain amount of bow control ought to be secured before the left hand is allowed to be brought into play at all.

Outstanding Principles in Bowing

Tone on the violin is produced by a drawing movement of the bow across the strings. Its perfection depends on the manner in which a string is thereby made to vibrate. Inversely, vibratory prefection depends on the control, regularity and freedom of the drawing movement. This is applicable to every bowing style; not alone to the sustained or cantabile stroke. Even in the rebounding bowings, or resilient strokes, wherein the bow momentarily leaves the string, the vibrations are intended to continue, though even at slackened pace. The problem here is to renew the vibratory impulse, and its effect upon the string, with such perfect regularity each time the bow touches the string, that the former amplitude of vibration is reëstablished.

Increase of tone is obtained by increasing either the speed of the drawing movement, or the pressure on the bow, or both. As pressure on the bow is contrary to the drawing movement, acting somewhat like a break upon the primary impulse, it is more or less detrimental to the tonal result, hence increase of tone by an increase of bow speed is generally speaking preferable to one attained by pressure. This fact bears directly on the execution of *crescendos* and *decrescendos* in *cantabile* as well as in detached bowings, the martelé not excluded. It is also applicable to the sounding of chords over three and four strings. In the case of chords the students should not forget that the contact of the bow is virtually the same as in the playing of double strings, the bow movement merely extended to each successive pair of strings

Since pressure and speed are contrary motions which in a sense neutralize each other, the student should be careful to see that the length of the stroke conforms to the intended volume of tone and to the required speed. To be explicit, the faster the tempo the shorter should be the stroke and the more moderate the pressure. In a fast tempo, the use of a great pressure compels the shortest of strokes.

Bow Control

Mastery of bow control begins with the automatic adjustment of speed of the drawing movement to the muscular effort involved in achieving an intended result. In first attempts this is best acquired by applying the law of muscular relaxation, in the form of a rest or pause following each muscular effort, during which the bow is left on the string; or as some advocate, by a crisp up-stroke, releasing the grip of the bow and rotating the hand so that the frog drops into the half-closed palm. In either case, the momentary rest acts like a safety valve, preventing any excess of effort. With the usual beginner, the exertion, both muscular and otherwise, far exceeds the required measure, and by its very surplus it defeats its own end. As a general rule the student should try to do everything with as little muscular effort as possible.

This is not by any means to be understood to exclude the application at times of an amount of strength—which to one whose arm is in an undeveloped state may appear considerable. Neither is it intended to convey the idea that one should restrict the use of his bow, for he should at all times use as much bow as is compatible with the tempo and the dynamic indications. This makes for freedom of the arm, for tone, and for breadth of style. One must exercise wise judgment in

following such advice, for at times one requires but very little bow; an inch or two or less may be all that is required or available for a given purpose. In which event the use of much in the wrong place will only spell clumsiness, stiffness or impotence. Thus it will be seen the subject of bow control is a very comprehensive one. Tartini gave practical expression to his realization of its importance in his ingenious divisions of the bow stick.

Weight of the Bow

One should not forget that the natural bow weight is less at the tip, and that it increases as one nears the frog. This difference too must be utilized in the choice of bowing styles, and in the securing of dynamic variety. Also bear in mind that the pressure of the fingers on the string must exceed that of the bow. Strong finger pressure enchances the beauty and the carrying quality of the tone. Especially is the observance of this rule necessary in playing in the higher positions, where the greater deflection of the string to reach the finger board increases the tension, hence requires a correspondingly stronger pressure on the part of the finger. There is a limit of sanity in this as in all things, and indiscriminately firm stopping in quick passages and in shifting, has a tendency to cause the bow to tremble when lightly drawn. Fast, light playing therefore requires a corresponding light action of the fingers; and vice versa.

Function of the Hand

What the embouchure is to the player of the French horn, the hand on the bow is to the violinist. As it receives brain messages of infinite variety in the form of nerve impulses, which it in turn communicates to the stick, it must combine with muscular strength the utmost sensitiveness of touch. While each finger is in its way, indispensable in the manipulation of the bow, the forefinger nevertheless is the master of every situation. It controls all tone production and all degrees of dynamic shading; and in the successful execution of many astonishing feats of bowing it is more directly instrumental than is any one of the other fingers. Yet in first attempts at bow control one should keep the first finger entirely passive, an interested onlooker, as it were. By nature the strongest of the fingers, and by habit most ready to put its strength into action, it will unless restrained act the bull in the china shop, until it is balanced by control developed in the other fingers. Also its activity, and that of the thumb which plays opposite, and is its partner in tone production, is directly bound up with the work of the wrist and the forearm. Premature, indiscriminate exercise of habitual strength on the part of the forefinger, usually has the effect of stiffening wrist and arm, with dire consequences in later bowing development.

The most neglected and overlooked finger is ordinarily the thumb, perhaps because it is not visible on the stick like its brethern. Yet it should be given particularly careful attention. This best of servants serves all of the fingers, and if allowed to become stiff and unwieldly it readily becomes a severe task to master, sometimes permanently paralyzing the work of the hand and of the entire arm.

About the Left Hand

Correct intonation is not as is so often supposed, entirely the result of a good ear, however essential that may be to the violinist. It is largely dependent upon a careful disposition of the fingers on the strings, each with respect to its neighbor, which by long training has become habitual and automatic. This habit is best developed from the earliest stages through the practice of double stopping, and by keeping the first finger on the string wherever and as long as possible.

It is from the position of the first finger that the other fingers automatically measure their distances on the finger board. It represents the anchor, as it were, which prevents the rest of the fingers from drifting, especially when in higher positions. For this reason it is a good habit in the case of a jump to a higher position wherein another than the first finger takes the higher note, to place both fingers simultaneously on the string in their proper place. In this way it serves to make more secure and steady the right intonation of the other finger or fingers. For example, in making a shift of a ninth between the first and second fingers, unless he is quite sure of his left hand and the vicissitudes of the finger board, the student should shift an octave on the first finger, then simultaneously place the second finger one tone higher. If the second finger is placed on the adjoining higher string the interval will be a thirteenth.

Such and similar cases are innumerable in modern technics, and without a judicious use of the first finger, made intuitive and unconscious by long practice, many technical feats for the left hand will be found difficult of execution.

Vibrato Vices

To establish this habit of keeping the first finger on the string wherever and as long as possible, and of placing it whenever possible, the use of the *vibrato* should be discourged in the early stages of violin playing. Not that this finger should be prevented from vibrating, but raising it induces the temperamental student to make the *vibrato* with the second finger and the whole hand; and once he gets into this habit he will raise the first finger wherever he can and

at all times, instead of keeping it on the string. Moreover, as the *vibrato* results from slight alterations of pitch, its use affects the intonation. This makes a wavering, uncertain tone, whereas perfect intonation is inseparable from perfect pitch and the production of pure overtones. Therefore within the four walls of your study it is better to discard the *vibrato*. If you value an infallible intonation and purity of style use the *vibrato* sparingly, even in pieces, and never in scales and passages. With it, discard also noisy practicing; *mezza voce* should be a general rule, as commendable in music performance as in agreeable conversation. Loudness will not make anyone listen to you. Be as economical with your emotions as with your muscular strength. It is better for your nervous system, better for your technic, and more considerate to your neighbor.

On Practicing

Practicing is an art, and somewhat of a science. It should be acquired early in life, while habits are forming. The first step is to learn how to practice with the mind as well as with the fingers and the bow. This means that one must first recognize that which requires practice, often something quite different from that which one imagines at first glance.

Form a mental picture of how the music should sound. If you remember having heard it played, endeavor to recall each detail. Then let this mental picture guide you in your efforts to reproduce your own "ear picture," every sign and marking, every fingering and bowing should cover. It implies a mental stock taking of the technical capabilities at your disposal, and a well weighed choice as to what will best enable you to attain your ends. Not until all these things have been pictured should the real practice with bow and fingers begin. Then comes the first rules of all practice, and to which there is scarcely an exception: Play slowly; painfully slow. And not once through, or twice or half a dozen times; but for innumerable repetitions and it may be for days. More pieces are spoiled beyond remedy for pupils through premature attempts at playing them "up to time" than by any other fault. It is a bad habit which should be killed in the germ before one becomes an inveterate addict. At any stage it can only be combatted by a strong will and a confident obedience to the teacher's orders. Use the slowness of performance as an opportunity for fast thinking, endeavoring to add innumerable niceties of precision to your performance of what otherwise is so many notes. Without a continually active, watchful, critical and correcting mind behind the fingers and the bow mechanism, mere mechanical repetition, no matter how slow or how persistently done, seldom avails much that is of permanent value.

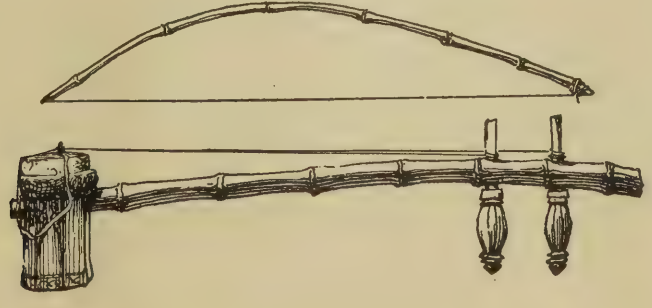
Every piece or passage, every bowing style well mastered serves as a stepping stone to the next more difficult one. A certain dexterity of fingers or bow arm acquired by endless and brainless repetition may yield some degree of gratification to its possessor, but unless used for higher musical ends it is valueless. In fact, when it involves the repetition of passages in faulty intonation and with an unrelaxed or stiffened arm, it becomes directly harmful, since the practice tends more securely to establish the enemy it is supposed to conquer.

In art as complex as violin playing, close and loving attention to detail is the price one pays for the promise of sure results.

As a general rule, master bowing difficulties first. The bow is your noblest but strongest foe—until you have turned it into a friend. Detach each difficulty from any simultaneous one. Simplify the finger work or practice the bow problem first on the open strings. In most cases the stumbling block for the bow will be found to lie in sluggish string crossings which prevent synchrony between bowing and fingering.

Take a few difficult bars at a time, and stick with each one until it is mastered. Then play with the passages immediately preceding and following it, inserting it, as it were, so that it plays smoothly as one approaches it.

Be enthusiastic about your work. Be satisfied with slow progress, if it is steady and sure. An impatient pupil is a sore trial for the conscientious and experienced teacher; but one who argues, is worse. Listen, observe, think and remember—but say little. It is a small thing to say "I thank you," but you cannot pay your teacher in any other coin for the interest, love and enthusiasm he throws into his work with you, yet these inspirational qualities are the ones which may benefit you most.





THE REALM OF MELODY

From the Painting by O. Erdmann



CHAPTER VIII

TRADITION IN VIOLIN PLAYING

The accumulated heritage of bygone centuries, under the collective name of tradition, has a tremendous share in our present day accomplishments on the violin. To bring this home, let us imagine the most intelligent and musically gifted youth ever marked out for the career of a virtuoso. Let him be thrown on an island in the Pacific, like another Selkirk or Robinson Crusoe, with the sole companionship of a Stradivari violin, a Tourte bow, and other necessaries in the shape of strings, hair, resin, and the like. Let us imagine that he has never heard or seen a fiddle played. Henceforth he is to spend his days and half his nights for thirty years in the effort to extricate from the matchless instrument its hidden wonders of sound. What would this modern Selkirk of the fiddle accomplish in these years of undiminished labor and devotion to his one and only object? On coming back to civilization, if he should hear an ordinary orchestra fiddler with a Klingenthal, would he not likely destroy his Strad and never try again, or else start all over, afresh and better?

One need stretch the imagination but a little farther, to follow with the mind's eye the unaided struggle of this unfortunate boy at trying merely to find a convenient way of holding the instrument and of holding and drawing the bow. What our present-day teacher tells a beginner in less than half an hour, as a matter of course, would mean to this castaway a Columbian discovery on a sea of probabilities to whom the smallest forward step would mean a revelation, with nothing to guarantee him that it is the right one to lead him onward. Not knowing the tonal and rhythmic possibilities of the enigmatic little instrument, he might be unable to fathom by a one hundredth part the corresponding difficulties for fingers and bow, and might probably be content to stop when he had barely reached the limit where modern violin art begins.

One need not resort to so extreme a case to show young students the debt of gratitude they owe to tradition, and to their artistic elders who handed it down to generation after generation through precept and example. Transmission of knowledge is twofold: by precept, written and verbal; and by example, through doctrine and demonstration. In violin playing both precept and example come under the head of tradition, and it is difficult to say which is the more important, which has been the most potent factor in the technical evolution of the art. There are rules which, with a few modifications, trace their validity back to Corelli or possibly further yet to some nameless predecessor of the sixteenth century, rules on which the whole structure of violin technic rests. Of such is the rule for holding the instrument with the left hand, resting it between collar bone and chin, at a slant to allow for free and comfortable action of the bow on all strings; also the general rule for the placing of the fingers; for holding and drawing the bow parallel with the bridge; for the position of the elbow; the movements of forearm, upper arm and wrist; and for the increase of one by means of the forefinger.

To these fundamental rules, others of lesser or greater importance have in the course of time been added by this or that pathfinder—some enlightened teacher or keen observer of scientific facts and probabilities. These accumulated results of experience, born of necessity and expediency, represent today the great doctrinal tenets of tradition. They form the contents of many worthy instruction books and methods.

But many things there are in violin playing which cannot be transmitted by written rule, which elude verbal explanations. These also are a part of this traditional heritage from the past: the subtleties of style and phrasing, which are perhaps the most difficult of transmission and imitation; the niceties of rendition and authoritative differences of conception; even the very manner of executing many styles of bowing. No written or verbal explanation, however minute or eloquent and to the point, and however quick-witted and adaptable to pupils, will by itself teach so simple a style even as the smooth detaché stroke. One must see it, hear it played, and grasp its essential character, before he can draw on his initiative and critical perceptions, thereby to set his imitative talent effectually into operation.

It would be equally futile for a teacher to attempt to impart to his pupil a clear idea of the more complicated bowings without some sort of personal demonstration; bowings of infinite variety such as the *flying staccato, spiccato, sautille à ricochet,* the various forms of springing bow arpeggio. This is also true of some left hand problems, as the *portamento* and the *glissando.*

So important a factor is this transmission of tech-

nical things through personal demonstration that without it the facility or knack of executing certain bowing styles would soon become a lost art. The brilliant down bow *staccato* of the earlier Franco-Belgian School has practically been kept alive through the example and teaching of a few pupils of Hubert Léonard and Henri Vieuxtemps. But for the enormous influence which this school has exercised in all directions on modern violin playing, many of the precious old Italian traditions transmitted to them through Viotti would in all probability have been lost long ago. One can see this demonstrated in the once powerful counter-influence of Spohr, the outstanding characteristics of whose "demartelizing" style is today as good as dead, partly for want of adequate transmission through representative pupils, partly by reason of its unsuitability to modern requirements. The same can be said of many of the old German traditions which found their technical consummation in Spohr.

It is not surprising that this preserving of tradition by example should principally concern bowing, inasmuch as the activity of the right arm is the animating, qualifying principle, the primary medium of expression.

The interesting question as to where and how these traditions originated and were propagated by precept and example can only be answered by conjecture. In many cases the identity of the individual discoverer and builder was lost in the rearing of the evolutionary structure. Just as a new serum, a new remedy for some illness, is eagerly seized by a waiting world, so every newly exhibited technical device rapidly found its way to masters and pupils. The art of shifting and the *vibrato* was apparently unknown before 1620, when Farina advertised them as a novelty. Even so great a genius as Paganini found the ground well tilled and prepared for him to raise his amazing crop of gyrotechnics. Locatelli, Lolli, Scheller and Alexander Boucher all had labored before, and discovered things which his genius could utilize, and add to more effectually.

Violinistic Terms

Bound up with the subject of tradition in violin playing are the terms used by violinists to designate certain bowing styles and effects. Most of the musical terms in use today have come down from our Italian fiddling forebears. Italian maestros in the seventeenth and eighteenth centuries were preëminent in Western Europe, not only on the violin, but as conductors, composers, and teachers of singing and musical theory.

Even Handel and the young Mozart did not disdain the general practice of going to Italy to see, hear and study. Mozart paid his respects to the aged Padre Martini in Bologna. Handel spent a profitable time in Rome with Corelli. Both subsequently wrote their operas in Italian for Italian singers, as did most operatic composers until with Weber, Meyerbeer and Richard Wagner, operatic supremacy shifted from Italy to Germany and France. Italian then, mellifluous, rich in subtleties of expression, and readily understood by reason of its derivation from the Latin, has remained the universal language for musical expression and musical terms in general, violinistic ones included.

Even when with Viotti the old Italian traditions passed on to the classical French and Franco-Belgian Schools of violin playing the Italian terms were retained or replaced by translated French words clearly showing the Latin origin.

The word *staccato* is unmistakably Italian. It means literally a note that is violently detached or torn off, so played with the bow that its true value is shortened —perhaps to an infinitesimal degree, but shortened all the same, as distinguished from a note played smoothly, full valued, in a singing style. The French and all other musical nations have taken over the word unchanged. Inasmuch as a *staccato* stroke under certain conditions resembles the dry, crisp, short strokes of the hammer, they added to the violinist's vocabulary the word *martelé,* from the Latin *martello,* meaning hammer. This hammered stroke may be called for in connection with the *staccato;* or alone. Further to impress on the player's mind the intended effect, some French composers supplement the term with *sec,* meaning dry, hard, crisp; also *bien serré,* the bow pressed to the string. This word "dry" in connection with any bowing style should be taken relatively, indicating not so much the quality of the tone to be attained, as the method of producing the effect.

The ambiguity from an interpretative point of view of the meaning of the word *staccato* has induced composers for the violin to elucidate or individualize its application by such terms as *staccato porté*—strokes separated by a pause or a hiatus but not violently—to distinguish them from those which are characteristically *staccato;* also *bien porté*—well sustained, but still articulated in *staccato* fashion, distinctly different from what is known as *legato.*

The term *legato* in violinistic nomenclature means in the first place slurred; that is, several notes played in one stroke, also as in piano playing it is often intended to express the reverse of *staccato* and *martelé* without quite covering the meaning of the term *cantabile,* which literally means singing, in the manner of the human voice—from *cantare* to sing or chant. Even *detaché* may therefore be denoted as *legato.* Detaché is the traditional French designation for smoothly detached notes, those played in such manner that the change of bow is not heard or scarcely so, while the bow hair adheres closely to the strings, not allowing the faintest pause or break in the continuity of sound. French composers sometimes indicate this adhesive quality in the *detaché* by the words *bien adherant à la corde*—closely clinging to the string; or simply *bien à la corde*—close to the string. It is approximately equivalent to the interrupted *legato.*

The terms *spiccato, saltato, saltando, sauté, sautant, sautillé* all express bowing styles in which the bow leaves the string, or by reason of its elasticity rebounds from it. Because of the various ways in which the bow can be made to do so, and the different effects produced by these different methods, the meaning of the word *sautillé* has been particularized by violinists with the result that it now applies mostly to the effect gained through a quickly or automatically rebounding bowstick; while *spiccato;* according to the tempo in which the passage occurs, may mean only what in English is best described as "the thrown stroke"—a bowing style wherein the bow is thrown as it were more or less gently or energetically, on to the strings so that it rebounds from it.

In view of the ambiguity of some of these terms, the violinistic vocabulary cannot be said to be by any means complete or perfect. More clarity and uniformity in the meaning and application of the terms is desirable and should be the aim of future composers for the violin. The subtleties of language may be a bar to complete understanding, unless terms are universally adopted, which indicate unmistakably the intention of the composer. Unfortunately many of these are not violinists and therefore lack intimate knowledge of the instrument. The piano does not require the innumerable interpretative nuances which are part and parcel of fine violin playing.

Other Violinistic Terms

Many composers have sought to discard the Italian terms, translating them into equivalent terms in their own language. The French composers particularly have followed this policy. For the student not conversant with French, the meaning of several of these terms is given here:

Chanterelle denotes a note or passage to be played on the *E* string; *sur la, sur re, sur sol,* or simply *la, re, sol,* such a note or passage on the *A, D* or *G* string respectively. Sometimes Roman numerals I, II, III, IV, serve the same purpose, I standing for the E, IV for the G string, and so on.

Restez indicates the continuance in the position in which one is playing, until a figure unmistakably indicates a change to another position.

Pressez un peu, means to hasten the tempo somewhat, in opposition to *retardez,* to hold back. These are equivalent to *accelerando* and *ritardando.*

Au talon expresses the same as the German *"am Frosch,"* to be played with or near the frog, the heel of the bow; *la point,* with the tip of the bow, *au milieu,* at the middle; *Vers la moitie,* also towards the middle half of the bow; *en tirant* or *tire,* with the down stroke; *en poussant* or *pousse,* with the up stroke; *trainez d'archet,* with a broad stroke, using much bow; *Peu d'archet,* with a small amount of the bow; *beaucoup d'archet,* with much bow; *avec plein de son,* with full tone; *en measure,* strictly in time, *bien accentué,* well accentuated; *changez la position,* shift position; *glissez* or *glissando,* glide chromatically with one finger, from a higher to a lower position, or vice versa.

Other Italian terms, like *appassionato, dolce, rinsforzando,* are generally known to every student of music, and attempts by composers at supplanting them by words in their native languages have so far met with too little success to encourage others to follow their example.

General Informative Remarks

Begin the study of the violin early in life, if you wish to become a proficient player. No amount of intelligence, perseverance and industry in later life can take the place of careful early training, when the hands are pliable, the muscles supple, the mind fresh and unconcerned—like a blank page to be written on. Success comes most readily when one is in no hurry to see results; nerves and muscles are unmanageable, exasperating and recalcitrant servants when you try to hurry them. By gentle suasion and a judicious application of the laws of muscular relaxation, wonders have been accomplished, even with those of advanced years. Many a stiff bow arm has been cured in that way, provided the sufferer is in no hurry to get results. It should be remembered that stiffness is in most cases not actual physical inability, either permanent or temporary, of any part of the arm to move in a desired way; it is merely a disinclination of certain muscles to act independently of other muscles. This becomes an incurable disability only if allowed to go on.

Bowing is the beginning and end of the art of violin playing. In the commencement of study spend weeks in acquiring a proper elementary use of the bow; you will never regret it. Many students really fail on account of initial bad bowing, from neglect to pay attention to it, who have supposed their trouble to be a bad ear. A faulty left hand can be set right; a radically faulty bow arm, seldom. Exercise the bow arm daily in various bowing styles and in different tone shades; take the fundamental forms such as the sustained *forte* and *pianissimo,* broad *detaché, martelé;* then the ornamental ones, including the rebounding bowings.

Do these bow arm gymnastics, before you practice pieces. They are as necessary as the practice of scales and finger exercises, and should precede the latter or be played alternately with them. Too often, pupils are prone to invert the order, or to omit the bowing exercises altogether. As it is chiefly the difficulties for the bow which require special practice in pieces, the student with the arm well trained and well drilled by daily gymnastics finds his labor greatly reduced and his mind, fresh and eager to cope with whatever other difficulties the piece may present. Besides, the proper domain of

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THE WORLD FORGETTING

From the Painting by G. von Hoesslin

the repertoire piece is not the development and exercise of muscles, but the intelligent, musicianly, artistic use of his abilities; the application of strength, delicacy, ease and freedom previously acquired by independent muscular drill.

Regularity of practice, inseparable from regularity of lessons, is as much a key to success as talent. Without it talent will not accomplish much. Delicacy in violin playing is the child of developed strength. There is a variety of delicacy which may be the result of physical weakness. If so, it is not desirable delicacy, but more often it comes only from muscular inefficiency.

Ensemble Playing

Do not miss an opportunity to play with other instruments, to learn to hear what the other instruments are playing. This is the door to good ensemble performance, which is one of the purest pleasures vouchsafed to the instrumentalist. A violinist always fiddling by himself is like a man shut up in a darkened room, never looking out of the window where the sun shines on a beautiful landscape and happy people are enjoying themselves. The greatest treasures for the violinist are stored in the chamber music left by the great masters. To play in a string quartet is like dining at a king's table; and if the partners are of the same mind, the food tastes doubly good.

The Choice of a Violin

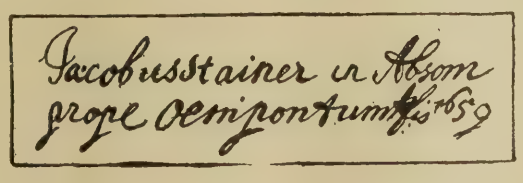
No man knows a girl until he is married to her. Likewise there is an element of risk in the purchase of a valuable instrument, and all the trying out of different ones will not eleminate it. It is a matter of individual taste and sentiment, providing there are no blatant shortcomings in its tone and responsiveness. A good new violin by an acknowledged maker is on the whole perferable to an old one of poor quality. Age alone is no guarantee of merit. Not only is an old nondescript likely to be poor in tone, but it may be faulty in the measurements of the fingerboard, which will become a source of unreliable intonation. In general a new violin sounds well at first, surprisingly so; then its tone, for whatever reason, seems to turn harsh and rough, enough so to discourage the owner. Finally, however, if used well it settles down permanently as a good and reliable instrument. On the other hand a poor old fiddle always remains the same poor old fiddle, because it was so from the beginning.

Where a mediocre player, amateur or professional, owns a valuable violin, the least he can do is to take good care of it, for his own sake and that of future possessors in whose hands the violin may yet have a mission to fulfill. But for such good care on the part of previous owners few violins by the Italian makers now after two hundred years would exist. To take good care of a violin means to keep it in a locked, air-tight wooden case, safe from frequent or violent changes of temperature; to wipe off the resin carefully after use; to avoid altering its pitch too often; and to handle it with care to prevent scratches and worse damage to its frame and varnish.

As to the bow, the tension of the hair should be slightly relaxed after use, to restore the inherent elasticity of the stick. It too should be wiped off with a soft cloth or chamois skin to prevent the accumulation of resin.

Never play on faulty strings. Practicing on bad strings is worse than not practicing at all. The student should satisfy himself that each pair of adjoining strings yields a perfect fifth when he places a finger on them simultaneously, not only in the First Position, but in the higher Positions as well, particularly the Fifth and Seventh. Preferably use the first and second fingers on account of their broad tips. A good quality of strings insures perfect Fifths in all Positions, which is indispensable for correct intonation and is therefore of the utmost importance.

The present-day student, with his lavish opportunities for acquiring knowledge, is prone to take for granted his inheritance of the accumulated fruits of centuries. In his accomplishments he is inclined to see mainly the results of his own labor, forgetting his debt to his teachers, and to the generations of clever minds which have pioneered his path before him and left things easy—the soil all ready to drop his little seed, and be assured of a rich and speedy harvest. Our greater or lesser indebtedness to the past for that which we most prize today is apparent enough in almost every branch of human knowledge. It is more easily overlooked in an art activity such as violin playing, which is fundamentally mechanical in its nature, becoming an art only in its higher manifestations.



CHAPTER IX

FIRST PRINCIPLES IN ELEMENTARY VIOLIN TEACHING

In the first years of violin study the object should be to attain to the plane of the musician who makes technical knowledge subservient to artistic ends. Step by step one should lead the student to the point where mechanical playing ends and artistic performance begins. Immediately after passing the first stages of bow and finger exercises, he must learn the elements of phrasing, so that as nearly as possible intelligent expression and delivery may be acquired, not as a thing apart from the matter, but as something inseparably bound up with the whole. At the same time it is less important that the student be capable of playing with expression the little pieces which occur at this stage, than that his artistic sense should be awakened by discussions at suitable moments, and occasionally by the teacher playing to him. The introduction of parallels from sister arts, from language, the quotation of Folk-songs, will considerably lighten a task which at first sight appears formidable.

In his method Joachim confessed that he did not care so much that a student's progress should be rapid, as that it should be thorough in every respect. He therefore treated the early groundwork copiously and elaborately. His experience convinced him that carelessness with regard to the first position is the commonest fault, and the one attended by the most serious results.

Whoever thinks that a prolonged study of the elementary part of violin-playing must dampen the pupil's enthusiasm, makes a fatal mistake. In addition to the necessary patience and love of his work, the trait which most aptly distinguishes the able teacher from the mere mechanical lesson-giver is the exercise of sufficient intelligence to keep alive his pupil's interest during the tiresome labor of grasping serious subjects.

If a certain listlessness is observable in the pupil during the explanation of some difficult question—the more excusable the younger he is—the cultured master finds a hundred ways to recall his attention to the subject before him. He may pause and relate some incident from the life of a great musician, where and when he lived and worked, what his lot was, and what position in musical art he held; and so forth. At another time he may take opportunity to tell him about the most important representatives of violin-playing in different countries, who their teachers were, whom they in their turn taught; or the history of the violin and of the art of violin-making.

Lessons in violin-playing should not be commenced before the seventh year, and then only when talent and eagerness to learn go hand in hand with a sound constitution. The advantages gained from early tuition are in most cases balanced by the greater intelligence of the pupil who begins at a more advanced age. The most favorable period of a child's life for the commencement of violin-lessons, is perhaps between the eighth and tenth years.

When the teacher has tested the ear, and observed the physical proportions of the pupil, he should see about the acquisition of an instrument of suitable size. Place a violin under the pupil's chin and ascertain whether the "stretch" of his left hand enables him to stop passage in the first position on the *A* string, without lifting his first and third fingers: *B*, first finger; *D*, third finger; *F* (natural), fourth finger. Violin-playing is difficult enough without torturing a child with too large an instrument or too long a bow. Children under eight years of age should always make their first attempts on a half-sized violin; from about ten years of age they may change to a three-quarter sized pattern. Except in the rarest cases a pupil should not be advised to use a full-sized instrument before his twelfth year. The same is true with regard to the bow. The transition from small to larger instruments involves neither difficulty nor loss of time.

It is of fundamental importance that the pupil's musical consciousness be steadily encouraged from the very first. He must be made to sing, sing, and again sing! Tartini said: "To play well, you must sing well (Per ben suonare, bisogna ben cantare). The beginner should produce no tone on his violin which he has not already fixed with his voice, for only thus can he be fully conscious of the precise tone he wishes to produce. One of many reasons why his first attempts at stopping should be made on the *D* string is that the tones on this string in the first position correspond to the compass of the child voice. If there is no voice, whistling may serve. The main point is that the pupil must acquire a conscious ear, for to be able to distinguish what is in tune from what is out of tune is by no means enough. He must be able to say with certainty whether a note is too sharp or too flat; whether it is the right note; and if not, then what is the note produced, and its relation to the note which should have been produced. Time and trouble spent in the training of the ear will have an ample reward later on, especially when the student begins double stopping.

The first attempts with the bow across the open *D* or *A* string, compel the pupil to draw it always at one and the same angle, to avoid touching neighboring strings; which is another reason for the choice of the *D* string as a starting-point. This advantage is apparent to every teacher when he considers the peculiar attitudes the beginner assumes when first he bows on the *E* string; and more so on the *G* string. These attitudes require infinite trouble to correct.

But the chief reason for beginning with the *D* string has to do with the left hand. There is no doubt that

a child's mind is much more capable of grasping the major key than any minor mode. Since Keys are principally represented by their scales, it follows that one should begin on the violin with that scale which is easiest of execution in the first position. That is decidedly the scale of *D major*. If a major scale be divided into its two tetrachords, the scale of *D major* will produce an arrangement of tones on the violin, which is clear and easy to understand; the position of the fingers in playing the first tetrachord on the *D* string corresponds exactly with their position on the *A* string in playing the second tetrachord. In instructing beginners, one need not hesitate to assume that the sequence of the intervals is identical in both tetrachords. Only when commencing the study of double stops need one treat at length of the way in which these intervals differ. The discussion of major (8:9), and minor (9:10), whole steps merely confuses the student, and one who has a naturally correct ear will instinctively stop in tune.

As soon as the necessary surety is acquired in this first kind of stopping, the pupil is in position to play the scales of *G* and *A major,* commencing on the corresponding open strings. He will thus be able to play a piece which modulates to the neighboring keys of the dominant and sub-dominant.

Only when all of the possible stopping positions are mastered should one approach the first octave of the C major scale (c′——c″). The higher octave of this scale (c″——c‴) in the first position must be treated last of all, owing to the tritone (f″——b″), and the extension of the fourth finger to reach the three line C (c‴).

That the tetrachord has not always formed the starting-point for tuition on the violin, is one of those unaccountable anomalies, the more perplexing through their venerable age. Two factors determine the mechanism of playing: the nature of the instrument, and the parts of the body involved in playing it. As the violin for many centuries has been almost exclusively tuned in Fifths, and anything played on it has been executed with four fingers on the fingerboard, it is obvious that the whole technic of the left hand is founded upon the tetrachord. This must have been plainly perceived by our violin-playing ancestors. This must even have been the reason for the original tuning of the instrument. Most of the early violinists received their musical education in the monastic singing-schools, where the doctrine of the mediæval church modes and of the tetrachords was taught, even after the victory of the modern scale-system had already been decided in secular music.

But in the period of transition from the old musical doctrine to the new, which nearly coincides with the rise of violin-playing as an art, musicians were so far led away by the mode known as the Ionian, corresponding to the *C major* scale of today, and which first came into favor in the sixteenth century, that they transferred it to the violin. Somehow it became a basis for instruction, directly contrary to the nature of the instrument. It showed a want of educational reflection. It may be advantageous to start with the Key of *C major,* in the case of the one who wishes to acquire theoretical insight into matters of Key relationships, but for the beginner on the violin, *C major* is the most unsuitable Key that can possibly be imagined.

The fact that even some modern masters of the violin continue in their instruction books to proceed from the *C major* scale as a starting point, can only have two explanations. Either, like Spohr, they have seldom or never taught beginners; or else, in the words of Schiller "they own Tradition as their nurse." Similarly, Corelli's pupil, Geminiani, in his Violin School of 1740, identified the normal position of the fingers of the left hand with his celebrated "grip." This notorious fallacy has wrought confusion in all the later treatises, most of them based on Geminiani.

This position consisted of *F,* first finger on *E* string; *C,* second finger on *A* string; *G,* third finger on *D* string; *D,* fourth finger on *G* string. It must be said in defense of Geminiani, that in the time of our forefathers, this position of the left hand was by no means so absurd as it subsequently became; in fact it was even reasonable. The neck of the violin, until well into the second half of the eighteenth century, was two or three centimeters shorter than at present, hence this chord in the first position involved a stretch which nowadays would be required to play it in the third or fourth position. Every teacher must have observed that not half of his pupils can execute the Geminiani "grip" on the violin of today without effort. The position has caused difficulty to many a distinguished violinist all through his life.

A thing which the majority of players find difficult and which many find impossible, should hardly be set up as a standard. On this basis, there is no justification for retaining in elementary instruction the *C major* scale, with all its difficulties of intonation. It is the ideal scale for introducing the third position.

Ch. deBériot, in his Violin School, seems to have been the first to break away from the old tradition. Starting with the view that the violin is a *G* instrument, he begins the elementary instruction in his book with the *G major* scale. It is only developing deBériot's theory a step further to begin elementary instruction with the major tetrachord on the *D string.* By this method, the pupil becomes accustomed at the outset to conceive each scale as an independent but related structure, instead of viewing the different scales as *C major* degenerated by accidentals.

The first lessons should consist chiefly of bowing exercises on the open strings, and musical notation. With the first stopping exercises should go a thorough knowledge of Intervals. The first months of instruction should be confined to the simple progressions of the Folk-song.



THEODORE SPIERING

Sketched from life by Carl Link

PRINCIPLES OF VIOLIN TECHNIC

EMBODYING THE TEACHINGS OF

THEODORE SPIERING

THE fundamental principles which should be in the teacher's mind as he guides the student's first efforts at gaining control of violin and bow are of the greatest importance. Upon these beginnings depends the success of the student as he passes upwards on the steps which lead to Parnassus.

Some points of special importance, set forth somewhat at random, but none the less vital in their import, are embodied in the following observations.

TECHNIC. The physical movements of violin playing are the result of coördination between mental and physical processes. The arms, the hands, the fingers, under the direction of the mind, are the "tools" used in gaining the facility commonly called "technic." The violin student, to a far greater degree than the student of the piano, is hedged in from the outset by a vast number of complex problems. In the effort to secure immediate and tangible results both teacher and pupil are often tempted to throw good judgment to the winds. The result of such haste is to rear a flimsy and warped edifice on a poor foundation. By this peculiar underestimation of the elementary period, habits are often formed, which eventually become insurmountable barriers to the acquiring of a dependable technic.

Technic is largely of the mind, and in practicing it is quite as important to "think" the movements as it is to develop the muscular strength and endurance necessary to perform them. In violin playing the functions of the two hands are entirely different, hence each should be treated separately before attempting the combined use of left hand and right arm. The less divided the attention which the student brings to his task, the less hampered he will be by conflicting impulses.

COÖRDINATION. Continuity of action, perfect coördination, is only possible when the mind is able to direct with accuracy or positiveness whatever action the physical apparatus is to perform. The order in which mental and physical processes should rotate to bring about coördination is as follows:

1. Mental Conception (Perspective)
 In which the mind forms a picture of what is to be done.
2. Mental Direction (Proportion)
 In which the mind pictures how it is to be done.
3. Actual Performance (Articulation)
 Wherein the desired muscular action takes place, one set of muscles contracting while the opposing set is relaxing.
4. Aural Perception (Hearing)
 Wherein the ear registers the various qualities of the sound produced; pitch, duration, intensity, resonance.
5. Mental Recapitaulation
 Wherein the mind compares the original mental conception with the actual result and analyzes it to improve both the conception and the means for its realization.

MENTAL ATTITUDE. The mental phase of the student's work too often receives little or no attention. Coördination between the mental and physical processes can be secured only through constant mental direction and supervision, during application of the principles involved. It is advised that the student be encouraged at the outset to look upon the acquiring of technic largely as a mental task. Only through such a policy—a mental attitude, as it were—will he avoid that most disturbing condition, muscular conflict.

ARTICULATION. The term articulation, when applied to the production of a musical sound, has a meaning which can be compared to that of the term enunciation with reference to the spoken word. Clear thinking is essential to both. The mind must have a clear picture of the tone or the idea before it can be properly expressed. When the mechanical means employed to secure articulation fail to achieve the desired result, insufficient mental effort is the cause. Each repetition of an action that has not been clearly thought will be inarticulate, indistinct, unsatisfactory just as is each print from an underexposed photographic plate. Distinct articulation also depends upon the subtle interchange of muscular action and release. Without relaxation, articulation is impossible.

RELAXATION. Excessive tension—continuous muscular effort without alternate intervals of repose—is a harmful condition and may easily develop into a permanent handicap. For such a condition there is but one corrective, and that is relaxation—the ability at will to release all muscular tension. Such relaxation not only gives temporary respite from continued strain, but it affords opportunity mentally to prepare the problem next in hand. Without relaxation sustained effort is impossible. If opportunities for relaxation do not present themselves, they must be made, by the shifting of effort to other sets of muscles. Such moments of repose are of special value to the beginner, who is called upon to exert mind and muscles in new and unusual lines



ILLUSTRATION SHOWING POSITION FOR HOLDING THE VIOLIN AND BOW

An old copper plate, said to be a portrait of Leopold Mozart, taken from his Method, published in Frankfort in 1791.

of effort. The principle of relaxation may be regarded as one of the most effective agencies in securing a faultless mechanism. This principle is by no means a new one with reference to violin playing; in fact, Leopold Mozart emphasizes it in his historic method, published in 1791, in Frankfort.

Complete Relaxation. The enforcing of complete relaxation is the first step towards isolation of any particular muscular action. It should be the drastic purpose of the first bow exercises. By gradual stages the student then learns to recognize and to employ various forms of modified or partial relaxation. Opportunities for complete relaxation are occasionally observed by the average violinist, but opportunities for partial relaxation are often ignored. This may be due to insufficient knowledge as to how it may be secured, but more often it results from oversight, or from a general neglect of any consistent mental effort.

Partial Relaxation. Continuity of action is impossible only when these various degrees of relaxation are observed. Opportunities for a modified form of relaxation constantly present themselves and they should be made an integral part of the actual playing process. Such opportunities are presented, for example, in the hand-extension movement of the bow arm; and in the transitory position of left hand and arm while shifting. The reaching back movement of the thumb in shifting, in anticipation of the change from a higher to a lower position, can give to the muscles of the hand temporary respite from the strain caused by sustained playing in one position. A change of position as a precautionary measure is sometimes advisable merely to obtain this temporary muscular release. When long-continued passages or double stops have required the expenditure of a large amount of muscular effort, the shift must be carried out with more than customary care.

A simple expedient to counteract the contraction that sets in as a result of an extended trill or tremolo, is to free the thumb from its tightening grip by a side-to-side movement along the neck of the instrument. This should be accomplished without interfering with the finger action in progress. The object is to break the tense restraining connection between thumb and fingers.

Similar Functions of the Thumbs. There is no greater retarding influence in the technic of either left hand or right arm than "inactive" thumbs. By utilizing that independence of movement which is a distinguishing feature of the thumb in contrast to the limited action of the fingers, the mechanism of the left hand and right arm is rendered more facile and responsive, and various degrees of relaxation may be made available.

Controlled Relaxation. Unless a balance is maintained between muscular contraction and its release, all action is under restraint. Without this free-



"RAISE THE LEFT ARM INTO PLAYING POSITION"

dom of action, the application of technical principles to a simple or complex problem is rendered needlessly difficult. Without first achieving a condition of controlled relaxation, the articulation required in certain

types of bowing, such as the *martelé,* or the *staccato,* is practically unattainable.

Position of Body. The body should be held erect, but in repose, the weight resting mainly on the left foot, the right slightly advanced. This position relaxes the muscles of the right side of the body in readiness for any action required of the bow-arm.

Position of the Left Arm. Before the instrument and bow are taken in hand, raise the left arm into playing position, as pictured, and learn to counteract the tendency toward muscular contraction which the unaccustomed position of the arm at first calls forth. As any undue strain manifests itself, lower the arm into a relaxed position. This should be repeated with each



THE PLAYING POSITION

recurring symptom of undue tension. Future technical facility in the left hand depends largely upon the manner in which this position is first established, eliminating tightening of arm muscles and rigidity of fingers and thumb in anticipation of holding the violin. It is at this time that the foundation must be laid, for all time, of a natural unconstrained position.

Holding the Instrument. The violin is held almost entirely by the shoulder and chin, leaving arm and hand free for action. The coöperation of the hand in the holding of the instrument is entirely secondary. Muscles that are consuming energy in the support of weight are of necessity not free for other action.

The general position of the body should not be disturbed by leaning forward, by unduly raising the left shoulder, or any other exaggerated mannerism.

The instrument is not held directly in front of the player, but at a slight angle toward the left. This permits the left arm to assume its rather awkward position directly under and somewhat to the right of the instrument. This position also affords an unobstructed view of the music on the rack.

The violin should not be allowed to sag, neither should it be held too high; else the right arm cannot successfully perform its task. Incline the instrument toward the right arm, at an angle of approximately 45 degrees, as is shown in the two positions pictured.

The position of the hand must not be affected by the act of holding the instrument. The neck of the violin rests against the root joint of the first finger, the upper section of the thumb offering such counteraction as may be required. A crotch is formed by first finger and thumb. Neither the extreme base of the crotch (the loose skin between the thumb and first finger), nor the palm of the hand, should be allowed to touch the neck of the instrument. Upon the manner in which the instrument rests in this crotch depends the entire mechanical action of fingers and thumb

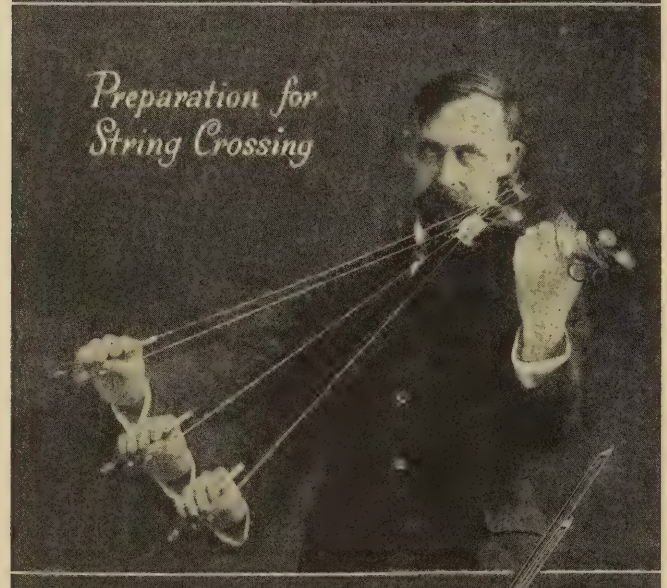
The Right Arm. It is with the right arm that the violinist must accomplish the more complex and therefore the more difficult part of his task. Five individual units form the mechanism of the right arm: fingers, hand, wrist, forearm, and upper arm. These function through various sets of muscles coördinated only as a result of mental direction, and conscious supervision during persistent practice.

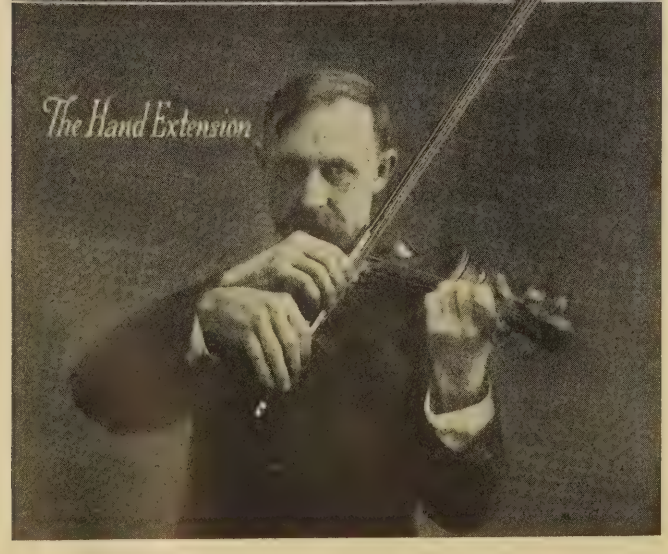
The Grip of the Bow. Extend the right hand, palm upward—the fingers outstretched in a natural manner without effort. By means of the left hand, place the bow on the outstretched right hand, so that the stick rests in the first joint of the first finger, and touches the tip of the little finger, the indentation in the frog placed opposite the middle fingers. The thumb is gradually curved until the inside edge of thumb near the nail rests partly against the end of the frog and partly against the stick. The hand now gently closes, completing the grip.

This position of the thumb in relation to the grip of the bow is the only one in which it can advantageously be held. It permits a slight arching of the first knuckle, which arch should more or less be maintained at all times. It is only when the thumb is held in this manner, and is not permitted to "cave in," that a give and take" muscular action between thumb and fingers is possible.

A common tendency with all beginners is to hold the bow too tightly, causing exaggerated tension, and wrongly expending energy which should be used in the production of tone. The subtleties of violin playing lie with the right arm, and are dependent upon the







correct grip of the bow. The student cannot be too strongly urged to examine and constantly to analyze for himself how greatly the position of the thumb influences the grip of the bow, the action of the arm, and consequently the tone production.

Determining the Playing Levels. Coinciding with the four strings are four playing levels. Place the bow on the *A* string, near the point. With the bow in this position, the arm thoroughly in repose, the student should impress upon his consciousness the relationship between body and arm, bow, string, and instrument.

The *A* string playing level illustrates the most natural relationship of the bow and arm to the instrument and the body, as can be seen in the composite picture of the four string levels, or playing levels.

Each level is thus determined, one at a time, and silently, the arm remaining on each level long enough to convey to the mind a sense of the level it represents, and the distance which separates one level from another. The bow is removed from the string after each playing level has been verified.

Every bowing, or stroke to be played should bring before the mind the question: "On which level is this to be played?" Without this, the playing level and the string level will not coincide, and muscular conflict will be produced. Freedom of movement is possible only as the right arm is completely at ease.

Analysis of the Playing Position. A playing position should be established before any playing action is attempted. The conditions necessary to this playing position are:

1. The playing level.
2. The angle at which the bow crosses the string.
3. The tilt of the bow to secure contact between the edge of the hair and the string.
4. The point of contact, midway between bridge and end of fingerboard.

Intermediate Playing Levels. When sounding two strings together, as when tuning the violin, the right arm must take a position midway between the usual playing levels. Thus, aside from the four principal levels, which correspond with the four strings, there are three intermediate levels. These also become normal playing positions for the arm, when two strings are sounded simultaneously.

Playing Angle. The bow should at all times move at right angles to the strings, and parallel to the bridge.

The relative positions of violin and right arm must be such as will make possible this relationship between bow and string. If the instrument is held too far to the left it will be impossible to draw the bow at the correct angle throughout the length of the stroke.

Tilt of the Bow. The bow is slightly tilted away from the player. Contact with the string is thus established with the edge and not with the flat surface of the hair.

Playing Action. The playing position established, the next step is actual performance. The requirements of playing position vitally affect the playing action of

the right arm. If strictly observed, correct playing action will automatically result.

This mental planning involves:

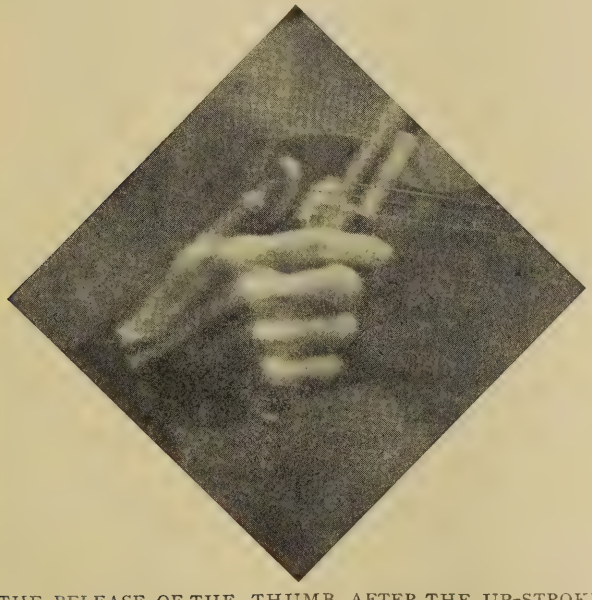
1. Verify the requirements of playing position.
2. Establish correct contact between bow and string.
3. Estimate comparative effort required for bow speed and bow pressure, according to the length of bow available, and the amount of string response desired.
4. Release all muscular tension, as a preparatory step to the next action.

Stroke. Action of the arm, using whole or partial length of bow, is called a stroke.

When the playing direction is from point to frog, the stroke is an up stroke. When the playing direction is from frog to point, the action is called a down stroke. The French terms *"pousser"* and *"tirer"* used for up and down, meaning "to push" and "to draw," aptly describe the action.

Bow Exercises. The long separate decisive strokes have been acknowledged to have special value in developing control of the bow. The first playing action on the part of the right arm should make practical application of this principle. The use of the whole bow, requiring the free sweep of the arm and involving highly vitalized muscular action, makes absolutely necessary a corresponding release of muscular contraction.

To enforce this release of muscular effort, a drastic means is employed by many modern teachers, who begin with a decisive up stroke, with the complete release of the thumb from its normal position in the grip of the bow at the conclusion of each stroke. This simple



THE RELEASE OF THE THUMB AFTER THE UP-STROKE

expedient is remarkably effective, while rules and exhortations frequently go unheeded. The release of the thumb after the up stroke permits the bow to fall lightly into the half closed hand, as pictured.

The removal of bow from string is important of itself, aside from the enforced relaxation secured by the release of the thumb. To be able to break and to resume contact with the string within a given time, and at any point of the bow, without sacrificing rhythmical or musical values, lifts the player from the hesitating, cautious class into the rank of the positive and technically fearless. The drastic removal of bow from string will rapidly develop agility and strength in hand and arm, even with the most phlegmatic student.

The first down strokes should also be followed by complete removal of the bow from the string and a silent return to a position from which to commence another decisive down stroke.

Playing Action of Left Hand. The next step is to determine: (a) what constitutes the playing action of the fingers of the left hand; (b) the relationship that action bears to the knowledge of intervals; (c) how best to secure coördination between right arm and left hand in order to maintain continuity of action.

Stopping of the String. When sounding an open string, its entire length is brought into vibration and its basic tone is produced. When a finger is placed on the string with sufficient pressure to cause it, when sounded, to produce a different tone from that of the open string, that action is termed *stopping the string.*

The stopping of the string shortens the string length. With reduced string length the vibrations become more rapid, and the tone produced is said to be higher in pitch.

Pitch. This is a property of tone which depends on the rate of vibration. As the rate of vibration increases or decreases the pitch is said to be relatively higher or lower.

Absolute and Relative Pitch. To possess *absolute pitch* is to be able to determine the pitch of any tone that is sounded without resorting to comparisons or the use of any mechanical means. It is an exceedingly rare gift, even among cultivated musicians, and its possession at times is rather more disturbing than helpful. Violinists who do not have this faculty may acquire relative pitch by training the memory to retain for a longer or shorter period the pitch of some one tone, such as that of the open *A* string, middle *C* on the piano or the keynote of the piece last played. With this tone as a basis they learn to identify other tones by comparison with it, through a knowledge of intervals. To a great extent this is a matter of concentration. The ear must be trained accurately to transmit tone impressions to the brain, and the memory must retain them until the process of comparison and identification is completed.

Aural analysis is one of the most important features of the violinist's training, not alone for the purpose of detecting inaccuracies of intonation, but also for the checking up process necessary to determine how accurately the basic principles of technic actually are applied. The analysis of pitch relationship then provides the basis for the study of Intervals, upon an accurate command of which rests the entire musical and technical development of the violinist.

Analysis of Left Hand Action. To analyze the

conditions necessary to the stopping of the strings, sum up as follows:

1. Manner in which the instrument is held, the muscles of the hand relaxed, fingers on or above the string ready for action;
2. Action of the mind in directing each finger to its playing position on the string—"measuring the interval";
3. Mental hearing of the tone before it is played;
4. Actual playing contact of finger with string, avoiding excess of effort, either from raising the finger too high or from dropping it with too much force;
5. Judging of effort to be expended in proportion to the tonal response desired;
6. Tip of the fingers squarely holding down the string; the arched position of the finger holding down the string until the next finger has been properly directed and placed—which is particularly important when a change of string occurs;
7. Return to the relaxed condition of hand when the action is completed, in readiness for further action.

Only when these acts have been brought separately under control and then coördinated, will there be possible the undisturbed rotation of action necessary to the complete process.

Finger Action and Left Hand Control. The normal position of the left hand and fingers should be one that permits immediate action. A cramped or strained position of the hand or fingers would prohibit such a state of readiness. The fingers should form independent units; that is to say, each individual finger should be unhampered by any crowding on the part of its neighbor. By nature there exists a marked difference in the strength and length of the individual fingers. By systematic training the effect of these inequalities may be overcome, and uniform stopping action be secured from each finger.

Coördination. When first beginning to use the fingers of the left hand in the stopping of the strings, the student should be made to realize the necessity for coordinating the mental action with that of the physical mechanism. In the first bow exercises the pauses separating the individual strokes give opportunity for full consideration of the action. The importance of complete left hand preparation before right arm action cannot be too strongly emphasized.

Intonation. When the stopping is inaccurate, when interval relationships are not correctly maintained, faulty intonation results. Usually insufficient mental direction has permitted a state of involuntary muscular contraction to take place in the hand, thus for the moment shortening the usual or normal reach or span of the fingers. One who has learned the value of relaxation can overcome such a condition by opening and spreading the fingers, relaxing the thumb and the unnecessarily tight grip of the violin, then permitting the fingers to fall back without effort into the normal position. Inaccuracies of intonation should at all times be corrected in this manner; never by trying to re-adjust the position of the finger without removing it from the string.

The primary cause of all faulty intonation is mental —not physical. It demonstrates the inability to think in intervals. If the student learns to bridge over and complete each interval as it occurs, mentally keeping in advance of the actual playing, he soon will eliminate the conflict which results when the mind is not entirely clear as to the action next in order. Only by a constant checking up by the ear does any action of mind and fingers become accurate.

This mental perception of the tone to be produced, before the finger is directed to its proper position on the string, takes but a moment of time. If this rotation of action is constantly carried out, it will result in an intonation that is unfailingly true; and only when intonation is gained in this manner does it remain reliable in rapid playing.

Chromatic Finger Action. There are two distinct types of finger action. From the manner in which they are employed, they may be described as the *diatonic* and the *chromatic*. Diatonic action requires that the finger stopping the string shall drop from a raised position. In the chromatic action the finger does not drop into place from the usual position above the string, but glides along the string from the position it previously occupied. This gliding must be done swiftly and precisely; the stopping of the string, not the gliding, is of first importance. To prolong the gliding at the expense of the stopping will result in a tone that is not articulated with sufficient distinctness.

The Hand Extension. The independent use of the right hand is another important habit which should be established at an early period. It is an important link in the chain of processes that make up the technic of the right arm. It is developed from the slight extension movement brought about by the enforced release of thumb in the early bow exercise.

The hand extension stroke is the concluding feature of every full arm stroke, whether *grand martelé, detaché,* sustained *detaché* or slurred *legato*. By its cooperation in eliminating muscular resistance this extension stroke is also a basic feature in all string crossing movements.

In the *martelé,* the *staccato,* the short *detaché* and the *spiccato,* the hand stroke assumes a position of profound importance. The initiative in these bowings results only from the consistent developing of hand consciousness, and this should be the primary purpose in all of the early bow exercises.

As the arm is more easily under control when the hand stroke is done at the frog, it is here that the stroke should at first be studied. It is advisable that the arm be held comparatively high, the hand in a normal relationship to the arm such as will enable it to carry the stroke equally far in either direction, regardless of the string level or the stroke direction.

The bow does not leave the string at the end of the stroke, but a pause should be insisted upon, sufficiently long to permit the mental summing up of the various features embodied in the stroke. There must be no pressure exerted beyond the amount necessary to insure

string responsiveness—the muscular effort generated, merely enough to counteract the weight of the stick; no digging into the string, no emphatic articulation by means of muscular contraction. When this stroke is first combined with the finger action of the left hand, the pause between strokes is utilized mentally and physically to prepare the left hand action.

If the wrist is held too high, the tendency will be to transfer to the arm the initiative of the stroke, and the stroke will be uneven, the up stroke partly curtailed. Evenness of hand stroke is essential to the *spiccato*.

The hand extension at the end of a down bow concludes the *grand detaché* and the *grand martelé*, the hand alone accomplishing the final playing and the stopping of the bow. This downward hand stroke forces the hand slightly out of normal position and compels a temporary release of the first finger from its normal position on the bow, which for the moment prevents that finger from exerting its usual control. This temporary release of the normal grip of the bow will offset the tendency to drop the wrist below normal, thus suddenly checking the string vibrancy. The relaxing of the grip also induces a general relaxing of the arm muscles.

String Crossing. The three modes by which to transfer playing action from one level to another, and the special uses of each, are as follows:

1. By hand alone, when the crossing to an adjoining string is but temporary.
2. By arm and hand—when the playing is transferred to another level, for a more or less extended period.
3. By means of arm alone as in the springing bow arpeggio, or when the tempo is so rapid that the detail of the hand crossing movement must temporarily be abandoned.

It is essential that the violin student should become familiar with the forms of string crossings, and when to apply them. Their purpose is to afford an effective connection of the playing levels, but back of this lies a deeper purpose—the elimination of all undesired muscular resistance, and the prevention of conflict due to illogical movements of arm and hand. String crossing movements secure for the bow arm an extended radius of effective action, and the elimination of unproductive motion and effort.

String Crossing Movement by Hand Alone. A correct position of the hand in its relationship to bow, arm and string, makes it possible to reach and control three strings, without calling the arm into action. These transitory positions of the hand, above and below the normal playing level of the middle string, are not sufficiently recognized and employed by most violinists. Especially neglected is the uppermost of the three levels. Only by means of the use of these transitory positions or crossing movements can the violinist eliminate a feeling of awkwardness from constantly bringing the entire arm into action for every change of playing level.

The student should employ these transitory hand positions under the following conditions:

1. When the playing is done principally on one level—the transitory hand position is required for an occasional tone on an adjoining string.
2. When the playing is evenly distributed over two levels, establish an intermediate level from which to reach the two playing levels; or establish the arm on one level, preferably the lower one, using the transitory hand position to reach the other level. In this case, the reach is longer; therefore control over the upper strings is more difficult to establish. and greater care is required to bring about successful articulation.

The ability rapidly to transfer the bow from the highest to the lowest string level (*G* to *E*), or when skipping one intervening level (*D* to *E*, or *G* to *A*), depends upon the power so perfectly to relax the arm that it will drop from its own weight and not through the expenditure of effort. The crossing movement of arm and hand is the same as in the crossing from one level to an adjoining level.

String Crossing Movements by Arm and Hand. Two elements of direction are entailed in these crossing movements: stroke and string level. The crossing may take place:

On the down bow; or, on the up bow.
From a higher to a lower level; or, from a lower to a higher level.

The highest level, considering the position of the bow hand, is that for the *G* string, the lowest string. The lowest level is also the highest string. Taking one of the four crossings, let us analyze the action.

From a Higher to a Lower Level, on the Down Bow. This is the first crossing movement, and it is the basis for all of the others. In the first exercises, a pause following each stroke should be rigidly observed, as it affords opportunity for analysis.

The down stroke begins on the higher level. The hand extension movement completes the stroke and insures relaxation. While in this relaxed condition, the arm quickly drops without effort to the lower level, the hand temporarily remaining on the higher level, in the transitory position pictured. After the arm has established itself on the new level, the hand follows and resumes its normal relationship to arm and string. Only when hand and arm are in position on the new playing level, and the arm is in readiness to continue with the next stroke on the new level, has the crossing movement been completed.

When this process has been analyzed in detail, the student will have eliminated one of the most disturbing factors in the right arm, provided he understands that the string crossing is not complete until the normal position is regained.

This mastered, the string crossing may be carried out without any pause between the articulation of the tones on the two levels, the arm anticipating the hand in its

progress to the lower level. The last portion of the tone on the first level continues to be sounded with the hand in the transitory position, until the moment when it is desired to articulate the new tone on the lower level.

The passing from the lower to the higher level is the exact opposite. First employ the down stroke in the *grand detaché,* to utilibe the pause at the conclusion of stroke. During the period of relaxation the wrist is arched toward the higher level, the arm then lifted to the level on which the next playing is to be done, and only then does the hand resume its normal position.

The arm thus may be said to anticipate each change of level. Not until the hand is returned to its normal relationship to the arm and the playing level, is the playing on the new level resumed.

A surface picture of the string crossing may be obtained by observing that contact between bow-hair and string is by the right edge while playing, and the flat surface of the hair while crossing. During all crossing movements the grip of the bow remains unchanged.

The crossings after the up-bow are developed in the same way, except that the smaller leverage on the bow introduces a new difficulty which makes it important to master first the down-bow crossings.

On Fingering. . . . By forming scales from tetrachords, there is established a basic fingering which takes into consideration the natural possibilities of instrument and hand.

These sequences of fingering relieve the brain of a great deal of unnecessary effort. By learning to think in a methodical way and to eliminate disturbing elements as they arise, one soon learns to prevent such disturbances.

It may be said that a fingering is either logical or is merely convenient in a haphazard way, according to the mental horizon of the player. Only a logical fingering is dependable, or musically satisfying; any other is a constant source of conflicting impulses.

Tetrachord patterns are of two general types. One type requires the use of the open string and is available only in the first position. The other type uses all four fingers and may be applied in endless repetition throughout the length of the fingerboard. With progress into higher positions, this pattern becomes basic for certain scales in each position.

To apply this pattern wherever possible, simplifies observance of the playing level and greatly assists in the coördination of left hand and bow arm. It also tends to improve the artistic result by way of cultivating musicianly phrasing.

There are also to be found other patterns based upon the harmonic structure of chords. Scale and chord sequences form the fabric out of which technical passages are constructed, and the reading of such passages is greatly simplified through a knowledge of the separate formulas out of which they are built. All such passages should be read as groups, not as a mere collection of notes strung together at random. In each case a basic pattern is repeated in different combinations or modifications with changes to meet the requirements of the different positions.

Artistic and musical considerations also must enter into the choice of a logical fingering. Consistently to follow the melodic line, a fingering should be used that will not require a sudden crossing to another string purely for a matter of convenience. There is nothing that so quickly destroys mood or atmosphere as to break the continuity of tone color. Not to break a rhythmic motive is also desirable.

To meet these demands it occasionally becomes necessary to go beyond the stopping position established by the tetrachord, and by means of a finger movement, include notes which ordinarily are outside of the position. This may also be made more convenient of application, by the practice of tetrachords beginning on the second finger, using chromatic finger action in an extension of the fourth finger to play the third and fourth tones of each tetrachord.

Slur. The slur is a sign in music notation, used to join several notes into one group. In violin music the slur has a special significance, in that all notes embraced within a slur are to be played with one stroke of the bow; or more exactly, without change of direction in the movement of the arm. In piano music a slur is used to group notes into phrases indicating the general manner of performance, without specific reference to the means of performance. In a wind instrument the end of a slur indicates a breaking of the tone for the taking of a breath. In vocal music the slur is generally confined to the grouping together of two or more tones which are to be enunciated by means of a single syllable.

In violin playing, the performer is required to depend upon good taste and his knowledge of musical form for the punctuation of a melody into phrases and sentences (periods), requiring the legato joining of several bowing groups in one melodic or rhythmic phrase.

Tie. There must be no confusion between the application of the same sign to different uses, as the slur and the tie. Two notes exactly alike in pitch may be tied together to indicate a single tone of a duration equal to the combined lengths of the two notes joined by the tie. Two notes of the same pitch may be joined by a slur, and be sounded separately, in case a character of some kind appears above or below the note to indicate that the tone is not to continue for the entire duration of the note. A rest inserted between two such tones has a similar purpose.

A tone is not always expected to sound for the full portion of time allotted to it in the measure. A shorter note could be used, followed by a rest, but this would increase the labor of writing and confuse the eye with an unnecessary number of characters. A sharp or a round dot, or a dash over a note is customarily employed

to indicate the relationship of tone and silence within the space of time allotted to a note.

Classification of Bowings. All playing action of the right arm is in character either (a) decisive, (b) sustained, or (c) resilient. Thus, according to these general characteristics all bowings are classified into three basic types. These types are distinguished by the following characteristics:

I. Decisive—Extreme contrast between articulation and relaxation, and the willful interruption of contact with string;
II. Sustained—Uninterrupted contact with string, and the sustaining of unbroken movement of stroke;
III. Resilient—Intentional utilization of the natural resiliency of the bow.

Each of these types may be applied to the playing of a separate tone or note with each stroke (separate strokes), or to a group of two or more tones or notes with a single stroke (group strokes). The strokes may be with a full bow or with any portion or part of the bow, the length usually governed by the element of time and the amount of string response desired.

The three types of bowings, and their principal subdivisions, are as follows:

Group I. The Decisive Stroke—Sharply Articulated or Detached Types.
Separate Strokes.
a. Whole bow. *The long decisive.*
Grand martelé.
Grand detaché.
b. Partial lengths of bow. *The short decisive.*
Martelé (hammered stroke).
Dotted Rhythm (dotted eighth and sixteenth).
Group Strokes.
a. Staccato.
b. Viotti Bowing, a rhythmic variant of the staccato.

Group II. The Sustained Stroke.
Separate Strokes.
a. Whole bow. *The long sustained.*
b. Partial lengths of bow. *The short sustained.*
Group Strokes.
a. Slurred legato.
b. Interrupted legato.

Group III. The Resilient Type.
Separate Strokes.
The Spiccato.
Group Strokes.
a. Flying staccato.
b. Ricochet.
c. Arpeggio.
d. Tremolo.

In the detached and the sustained types the playing level coincides with the string level, while with the resilient type of bowing, the playing action is slightly raised above the string level to permit of the rebound which characterizes this type of bowing.

The various strokes also may be progressively arranged according to the degree in which they are detached:

THE SEPARATE STROKES	THE GROUP STROKES
Incited from the string level, with increasingly drastic articulation	
Sostenuto or legato	Slurred legato
Accented legato	Interrupted legato
Detaché	The Viotti bowing
Martelé	Staccato
Grand detaché	
Grand martelé	
Incited from a raised level, the natural resiliency increasingly employed	
Spiccato	Arpeggio
	Flying staccato
	Ricochet

The so-called dotted rhythm, usually consisting of a dotted eighth note followed by a sixteenth note, is a combination of the short sustained and the short decisive strokes.

I. The Decisive Strokes

The theory is increasingly advanced that detached decisive strokes form the best means of quickly developing right arm control.

The long decisive stroke includes what ordinarily is known as the *grand martelé* and *grand detaché.* They show but slight differences in general characteristics. Both are forceful, decisive types of right arm action, carried out with the entire length of bow, with more stress laid upon the incisiveness of the attack, the freedom of arm movement and the manner of concluding the stroke either on or off the string, than upon quality of tone. The adherence of the playing level in spite of the rapidity of the stroke, and a uniform grip of bow throughout the stroke, are also features to be carefully kept in mind.

It may be regarded as an entirely personal viewpoint, to make the removal of the bow from the string the distinguishing feature between the two strokes. In the *grand martelé* the bow is removed, while in the *grand detaché* the stroke is concluded on the string.

The *grand martelé* may therefore be considered the most pronounced example of detached action.

In the *grand detaché,* the bow does not leave the string at the conclusion of the stroke, but is stopped short on the string. Sufficient relaxation to break the jar of the sudden stop and relieve muscular strain is secured by means of the hand extension movement.

It is at the conclusion of the down stroke that the rigidity of the hand position becomes so pronounced that some students cannot carry out this feature of the stroke. As a means to enforce relaxation, the following method is suggested: Immediately at the conclusion of stroke, the thumb remaining in position, lift the fingers from the bow one at a time in rapid succession, permitting them at once to fall back into position without effort. This eventually will secure the relaxation necessary to perform the hand extension movement. The first finger for the moment releases

its usual control over the bow. To resume the normal position in readiness for the next stroke, merely return the first finger to its usual position. No further movement of the hand is required.

II. The Sustained Stroke

The sustained separate stroke reveals bow control from a new angle. Through this type of bowing a *cantabile* or singing character of tone may be produced. The outstanding features of the sustained type of bowings are:

1. Evenness of stroke.
2. Unbroken contact between bow and string.
3. Balance between bow speed and bow pressure.
4. Accuracy in the timing of action with regard to change of stroke.
5. Quality of tone produced.

No other bowing is as commonly used, and perhaps no other is as generally sinned against. Why this is usually the bowing first to be applied may be that its use—in an elementary sense—seems to offer the least resistance, since there are required no strong contrasts in muscular action.

The sustained character is the result of the close adhesion of bow to string, the even sustaining of string vibrations of ample proportions, and the care with which the change of stroke is timed.

Much has been said of the importance of the hand extension stroke, and its relationship to every type of bowing. The hand extension action completes every stroke, but it is so skillfully coördinated with the main action that the listener cannot tell where one begins and the other ends. By this is meant the manner in which that part of the action carried out by the hand is joined to that carried out by the arm. In the sustained separate stroke it is an important element in securing continuity of action and is depended upon so to join the strokes that the sustained character of the tone is not disturbed.

The Slurred Legato. In the playing of the legato each tone is sustained to the full length of the note, the tones merging one into another without a break. The term *legato* implies that the separate tones are bound or joined together, the slur indicating how many tones are to be so joined and played by one stroke. These tones may be produced on the same playing level, or by the joining together of two or more playing levels.

In contrast to the detached action emphasized in bowings so far employed—one note to one stroke—the legato action aims at an uninterrupted movement and continuity of string response. This joining of several tones to be played in one continuous stroke requires the coördination of one sustained right arm action with separate and successive finger actions.

Unevenness in the legato may be due to unevenness of stroke, or to insufficient care in the joining of the strokes by means of the hand extension. As soon as the eye determines the number of notes bracketed together in the stroke, the mind must plan the subdividing of the bow according to the number of tones to be played. Two notes of equal size, joined by a slur, ordinarily indicates a half bow to each tone—if the playing is sustained. With increasing rates of speed, less and less arm is used until finally only the hand stroke is able to cope with the demands of speed, continued freedom of action, and articulation.

Short Sustained Stroke. In applying to the shorter sustained strokes, the coördination that has been established between arm and hand in the whole bow sustained stroke, that action merely becomes condensed. As the tempo is increased, the tones follow each other more rapidly, and less arm motion is required until finally the playing is almost entirely confined to the hand.

The short sustained stroke is a miniature reproduction of the whole bow sustained stroke. The short stroke comes into its own in rapid playing, either one tone to the bow, or in connection with other types of bowings. It is best carried out by hand and arm in joint action, the length of stroke never carried beyond the limit at which string responsiveness is under control. With too much motion and too little pressure there results a "glassy" tone. Full control of the extension hand stroke, of the string crossing movements, and coördination of arm and hand is necessary to insure successful application of this bowing.

Before attempting an entire measure or passage wherein a large number of tones are joined together in one bow, it is advisable to establish a standard of tonal response, by means of a group of notes forming a rotary figure, evolved from the passage, and adapted to repetition.

III. The Resilient Bowings

The third general type of bowings utilizes the natural resiliency of the stick. To do this requires that the playing action—the actual hand stroke—must take place on a level slightly elevated above the string, to permit of the rebound which is characteristic of this class of bowings.

The problem is to secure sufficient horizontal or onward movement of the bow in contact with the string, in spite of the rapidity with which this contact is alternately interrupted and reëstablished. The support of the bow on the raised level involves some slight additional muscular effort, but which must not interfere with the actual playing process. A delicately balanced muscular control is required.

The resilient bowings are divided into two general types, according as to whether the playing action is primarily carried out (a) by the hand—as in the spiccato; or, (b) by a combination of arm and hand—as in the ricochet, one of the socalled 'thrown" strokes.

In all of the bowings belonging to the Resilient group it is a common tendency to overdo the action by which

the resiliency is released or the rebound is accentuated. Exaggerated effort to secure the rebound will check the progress of the bow and prevent the accomplishment of its true mission—that of string inciting. The result is a brittle percussion-like response, of a tone quality that is wholly unsatisfactory. This tendency is especially harmful in the spiccato, in which the participation of the arm in the carrying out of the stroke is limited.

Spiccato. The *spiccato* is the most distinctive of the resilient bowings. Its name implies that the individual tones are more or less sharply detached from one another, in spite of the fact that collectively the general purpose is to keep up an undisturbed succession of individual short strokes by an uninterrupted action on the part of the hand.

Not until the student has become at ease in the performance of bowings carried out on the string, including both the decisive and the sustained types, should he attempt the *spiccato* or any of the bowings belonging to the resilient group, in which the playing action is released from a level raised above the string.

It is absolutely essential that the string crossing movements be thoroughly understood and applied before the *spiccato* is attempted, for with uncertainty in the movements, initiative is at once transferred from hand to arm whenever a change of string level occurs. Awkward movements, tensing of arm muscles, and muscular conflict then result.

To secure control of the *spiccato,* the following must be acquired, and applied in this order:

1. Dependable hand stroke, or short sustained strokes on the open strings, keeping in mind the playing levels, the lateral movement in the up and down strokes extending equally far in either direction.
2. Distribution of muscular action; the fingers and thumb of right hand so balanced that a minimum expenditure of effort is required to suspend the bow over the string.
3. Timing of muscular action; to release and check the resiliency of the stick. in alternately breaking the contact between bow and string, resuming the suspended position above the string, and reëstablishing the contact with the string. This timing must be extremely accurate, if the string is to be instantaneously responsive.
4. Mental alertness, directed to the action of the left hand in order that it does not retard or disturb that continuity of action on the part of the right hand which is the life of the spiccato. The grip must be instantly relaxed the moment the bow touches the string, checking resiliency and permitting the bow to cling to the string for the desired length of stroke.

The degree of control the violinist is able to establish over this bowing depends upon the success with which this part of the stroke is carried out. It cannot be mastered, as long as the muscular effort in suspending the bow sets up a resistance that continues into the part of the stroke that does the actual playing. The tone quality will be "brittle" and percussion-like, and will not be variable under the violinist's control.

The extended scale of dynamic shadings that may be produced by the *spiccato* gives it an important place in the violinist's technical equipment. The hand stroke has been mentioned as a great factor in producing the



SPIERING AS SEEN BY A GERMAN CARTOONIST

spiccato. The arm amplifies the hand stroke where a larger tonal response is desired, but by means of the hand stroke the string is incited and the life of the *spiccato* maintained.

Francesco Ruggieri detto
il per Cremona 16 75



BEFORE THE REHEARSAL

From the Painting by R. S. Zimermann

THE MISSION OF THE ARTIST

SKETCHES TAKEN FROM THE PREFACE OF THE CELEBRATED METHOD OF PIERRE BAILLOT

[During its entire history the development of violin making and violin playing has proceeded more rapidly and more successfully than has the art of teaching. Many of the greatest performers left hardly any successful pupils. Some of the greatest were self-taught. Even to the present day the weakness of most systems is in a lack of a suitable foundation, of a proper consideration for the beginner. The method by Spohr was an example of this; and, in the preface to his method, even Joachim admits he is driven to the conclusion that the hardest part of the teacher's work is caused by faulty instruction in the preparatory stages.

One of the earliest of the methods still in use was that by Pierre Baillot. In the preface to the revised edition issued some thirty years after its first appearance, he recounts the tribulations attending upon the standardizing of procedure,—to use a modern term which in his day would have been anathema in the ears of an individualist like Baillot. Although his comments are scattering, they contain so much of interest and inspiration that they have been translated and republished here for the benefit of present-day readers.—EDITOR.]

When charged with the duty of laying down the principles of violin instruction at the Paris Conservatory, little positive knowledge of the art of teaching this instrument had been acquired beyond certain vague notions and incomplete traditions. It was necessary for one to feel one's way for a number of years before he could attain to processes which one might call "the secrets of the art."

As a beginning we sought out the most noteworthy of the elementary works. Doubtless we ought to have commenced there, but at that time facilities were wanting. Such works were few in number and made at a period too remote to help in surmounting newer difficulties, including that flexibility of technic which modern composition makes more and more necessary. For example, before the publication of the first Conservatory Method, we examined the violin methods of Geminiani, Corrette (1738), Leopold Mozart, Dupont, and the Abbe (Junior). Since then methods have appeared by Bailleux, Bornet, Lorenziti, Cambini, Woldemar, J. B. Cartier, Faure, Paston, Guhr (of Frankfort) and Mazas.

Tartini gave some useful but not especially comprehensive advice in a letter addressed to Mme. Sirmen, as related in Fayolle's biographical sketch. His *Art of the Bow* is filled with details which aim at variety of expression, or what one might term effects, rather than variety of bowing. It leaves everything to the decision of the pupil without a sign or an accent to aid him in rendering not only the thought, but frequently even the material. Viotti undertook an elementary work on the violin, but we have no knowledge of the material which he left. A didactic treatise by Viotti in the spirit which characterized him, and rich in examples composed by him, would be of the greatest interest. As far back as 1700, Corelli composed a book of music for the violin, and all of our literature for the instrument dates from that beginning.



ENGRAVED BY LAMBERT, AFTER AN ORIGINAL DRAWING BELONGING TO MR. CARTIER

Permission of Art Antiquarium, Hollstein & Puppel, Berlin.

In making the Conservatory Method, the examples have been taken almost exclusively from the works of composers recognized as classics, works which can serve as a type in each class, preferring to cling to the known and proven than to offer examples which do not have the authority of time and use, the application of which may not be so positive or effective. The more the violin offers in variety of resources, the more necessary it is to have diversity in the examples; but to avoid confusion of systems, it is well not to mingle styles. With this in mind, we have multiplied the extracts from different composers, believing that such diversity will stimulate the young artist to seek new sources in a knowledge of the works from which these extracts have been drawn, and at the same time convince him of the necessity of preserving faithfully to each composer, that character which is his own. Charm of melody, regularity of form, and purity of style make of the Corelli sonatas a model in this style of composition. Since his time many brilliant virtuosi have added enrichments to the art of playing the violin, or otherwise powerfully contributed to the broadening of its domain. From this arises the necessity to establish a basis of instruction; one that will not be the product of a single system, but the result of the combined study of a number of systems.

The Conservatory is a school whose purpose is not only to form students, but to incorporate into one doctrinal structure an authoritative system of instruction and constantly to add thereto the acquired knowledge of experience. Art may not remain stationary. This truth, so often repeated, signifies only that the human spirit must always strive toward that which it consciously perceives. Says Young: "If man should live to be as old as the sun, he would always learn some new truth, and would die thirsting for knowledge."

It seems that the first aim of a method would be to develop the intelligence and the exercise of judgment, so as to render productive the effects of practice and the results of patience. Mechanism, today, does not lack material; every difficulty has its special etudes. A method ought to guide the use and arrangement of these etudes, to make known the step-by-step development and the end to which it should lead. Instruction should be so comprehensive and positive that even the least gifted intelligence should be able to understand and find its way clearly. We believe that this is the surest way of shortening study, and this is the explanation for all of the detail into which we have entered.

The History of Violin Art

To penetrate deeply into an art, it is well to know the origin and to observe the forward steps by which changes are brought about over a lapse of time. Thus one learns to choose the best route, and to measure the distance which must be traveled to reach the highest degree of perfection.

The origin of the violin is surrounded with darkness. From medallions and carved stones upon which Apollo, Orpheus and Amphion are represented with an instrument similar to the violin, it was thought for a long time that the origin goes back to the distant centuries. More recently the antiquity of these medallions has been held in doubt. In "Sketches of Corelli and Martini," by Fayolle, is recounted some interesting researches by J. B. Cartier in the effort to prove the violin a modern invention. He claims that the bow was unknown to the ancients. It appears that in the ninth or tenth centuries, use was made of the rebec, an instrument of three strings played with a small bow. In the fourteenth century the rebec was succeeded by a four-stringed member of the violin family, the viol. In the fifteenth century the viol accompanied the voice. A variety of smaller dimensions was used in France, and received the name violin (violino, a small viol), and in old scores is designated violin or French viol.

Toward the end of the fifteenth century, Duiffoprugcar was born in the Italian Tyrol. He came to France in 1515, and died at Lyons in 1530. He is the oldest and most celebrated maker whose name has been handed down to us, and his instruments are remarkable in beauty and finish. As pupils he had Perra, Magoni, Coppau, and Amati. The family of Amati worked for several generations to perfect the violin to which Stradivarius who succeeded them gave the last degree of superiority.

For three hundred years, there has been no change in the structure of the violin as a whole, but during the eighteenth century the interior proportions received some modifications, due to the higher pitch; also a difference was made in the length and angle of inclination of the fingerboard, and heavier strings were used, both natural results of a great development in execution. Various efforts have been made to vary the form and proportions of the violin. It has been made with a high arch and low arch, in the form of the guitar and of the cembalo, of other wood than maple and spruce—even of metal. Brass strings have been added under the bridge and the tail piece. Some have been made without ribs and without a soundpost. To the present time these numerous efforts have only served to emphasize the advantages of the early form and to show the merit of so much simplicity united with so much power.

Two plates and four points compose the whole frame. Four strings placed along the length of the fingerboard are set in vibration by a band of horsehair fastened at each end of a thin, curved stick, and rubbed with resin. A bridge holds up the strings, vibrates first under the bow, and communicates these vibrations to a soundpost fixed between the top and the back. The soundpost supports the arch, assisted by a bar which maintains the balance. This places every part of the structure in touch with every other part and causes the sounds which vibrate under the bow to radiate and spread to

a distance. Such is the material of the violin. Monsieur Savart of the Academy of Sciences gave attention to the structure of the violin with respect to the laws of acoustics, to reduce to a mathematical certainty the proportions of the instrument.

Meanwhile if one considers the violin with regard to its varied characteristics one finds richness united with simplicity, grandeur with delicacy, force with sweetness. It excites to joy, and it sympathizes with sorrow. Its timbre is that of a second human voice, but which is so varied that one is able to give the rustic character of the oboe, the penetrating sweetness of the flute, the noble sound of the horn, the warlike peril of the trumpet, the fantastic vagueness of the dulcimer, and the harmonic depth of the organ. Its four strings, with a compass of more than four and a half octaves, suffice for these fascinations.

The bow, motor of this lyre of modern times, animates it with a divine breath, and produces its marvels of expression for the affections of the soul and the impulses of the imagination.

The violin, destined by nature to rule the emotions and to obey the impulses of genius, has taken upon itself the various characteristics that the great masters have wished to give to it; simple and melodious under the fingers of Corelli; harmonious and full of grace under the bow of Tartini; amiable and suave with Gavinies; noble and grandiose with Pugnani; full of fire, of audacity, pathetic and sublime in the hands of Viotti, elevated to the point that it depicts the passions with grandeur and energy and with charm and sweetness. Of later masters are LeClair, whose works display in pompous style the majesty of violin playing; Rode, whose purity and elegance of style showed his noble qualities of spirit and heart; and Kreutzer, whose frank character and ardent imagination were reflected in the boldness and warmth of his interpretations.

To add the name of Paganini, at the moment when success which he has obtained in Paris justifies his reputation, is a duty and an honor. One sees at once that his style of playing the violin is wholly his own, and that it has little resemblance to that of other virtuosi. This difference gives to his playing the piquancy of novelty. He employs certain difficulties which have been in use for years,—as harmonics and pizzicato. But to these he has added new effects in double stops and in the exclusive use of the *G* string. In his hands the violin has become an exceptional instrument.

The artist who is animated by a noble ambition to produce, will not cease to seek the best, even to the day of his death. It is our nature to work to increase the power of our senses. The soul, impatient to break its barriers, seeks an opening to soar to the infinite; imagination lends us wings to rise into regions unknown. Alas, we fall back, betrayed by our weaknesses, to learn that we must seek the true domain of art, not in vague, supernal things, but in our own intelligence, and in natural order. Art, whose principles are immutable, experiences the changes which time brings to its forms. If one wishes to become absolute master of his talent, he is obliged to modify as well as to extend the mechanism, to become its slave.

The Need In Art

Discoveries which at first appear of little importance sometimes end in producing the greatest results. Did not a needle help to discover the New World? "Society," says Pascal, "is a man who is always learning." Be on your guard, therefore, against remaining always in the straight path of routine. Let us open to the new generation all the doors of the future; let us not hold back its enthusiasm nor cool its ardor. One need not fear the danger of sudden innovations. Time alone teaches the true value of new things; it is an infallible teacher, to one who is willing to learn its lessons. Study unceasingly the progress of art.

In proportion as Music, champion of our inmost sensation, deals in the vague and indefinable, its effects become more penetrating. But what shall be the guide that enables the artist to direct his talent correctly, to accept or reject—to choose between the good which may become a fatal barrier to his progress, and the better which will guard against dangerous digression?

In our musical system there exists a relation between intervals, a material order recognized by the ear, than which there is no better judge. Through the ear one becomes conscious of sound. It notifies us of that which agrees or disagrees with this material order. It should be taken as a guide in everything within the province of the intelligence, the feelings. It is the secret voice, the wise counsellor of the immortal soul—which the artist should always consult. It leads him to noble sacrifices, to consider things from the highest point of view and to choose wisely. It gives to his spirit warmth, fire of conviction, the idea of beauty which to him is a synonym for goodness. Beauty is a miniature of the divine, an ensemble which leaves in the mind a durable impression, wherein unity is the principal attribute; goodness is the same beauty perceived inwardly, or felt through the quiet it brings to our consciousness. In beauty one experiences the charm of proportion; in goodness is expressed a feeling for order. Between these such relation exists that the two qualities are frequently confounded in the same expression: one says "a beautiful action," as one says "a good symphony."

The Greeks had but one word to express the two ideas. The artist in turn should endeavor to unite these two styles of worths. J. J. Rousseau wished for no other proof of the quality of a book than the disposition in which he found himself after having read it. Although the effect of a musical work is not to be compared in all points with that of a literary work, one is not able to deny that music, considered as the ex-

pression of our sentiments and the language of our feelings, has a great influence upon us. To the composer and the executant is the choice. There is no intention to apply this to the character of the artist, but to his taste. In the choice of the means he uses, is infallible evidence as to what pleases him, what captivates him, what draws him. He will be judged by his choice, and his choice is the inevitable result of what he feels.

To develop a good style, one should commence by drawing upon the older composers. After that one applies himself to such modern works as will extend the means of execution in those things which tend to preserve to the violin its character—a character so beautiful, so noble that it would be a great misfortune to alter it. Each has his right to whatever style he finally prefers. We protest only against any exclusive system, and against those varieties of dispute which prove nothing save that one poorly understands the art concerning which he disputes. As already said, harmony ought not to be a subject of discord. Better yield to art its imperfections, than attack its principles and ignore the grandeur of its purpose—divine harmonies, uniting all peoples of whatever countries, beliefs, parties; held in common along with the passions which divide them.

Let us encourage all styles which will extend the limits of execution—not to excite astonishment by the difficulties vanquished, but to offer added eloquence to that which has dominion over the soul; that filled with this noble purpose, students may seek to make a worthy use of it. Yet may they never lose sight of that first simplicity of art, the naïve expression of the art, the appeal to the senses which we should ever prefer to mere brilliancy. If among the geniuses present in great variety, there is one who agrees with your manner of thinking; study him, imitate him. Do not deceive yourself; to imitate is not to copy. To follow the path of the master one has preferred, is to emulate his example, to labor as he labored, enlightened by his experience. Profit by all that is good; observe all eminent talents. These began even like the rest of us, before ever they dreamed of opening up a new way.

It is a benefaction of Providence, this diversity of tastes produced by diversity in talents. Gather those which your heart prefers, but wisely. As Rousseau said to his Emilie: "Be a sensitive man, but be a wise man; if you are only one of the two you are nothing." Or as the Oriental philosopher says: "The wise man learns from everyone."

If the admiration of all could be fixed upon only one, we should say that the violin has never been greater or more beautiful than under the bow of Viotti. In a brilliant career he reached triumph through the noble and touching simplicity of his style, the grandeur and magnificence of his concertos. But the exclusive admiration of one hero is not desirable. Admiration should be founded upon wisdom as well, and no one person can have said all there is to say. Try other means, seek other effects; recreate all known styles of beauty, and invent new ones. The genius of the composer finds ideas and devices, new forms, at the moment when art seems to have exhausted its possibilities. It will always be so. Art is endless. Let your imagination fire itself from the flame of that genius who has the strongest hold upon your soul. Let this enlighten and guide you while it may. There will be time left in which to break away, to clothe yourself in your own individuality. If nature has endowed you with personality you will not lose it through adding to yourself the advantage that comes from accumulated knowledge.

Today the violin and the piano share the empire of instrumental music. The piano, a living score, is able to represent all, to reproduce all. Immediate depository of the thought, it seems to possess the secrets of knowledge and to delight in revealing these on the keyboard. It is suited especially to maintain the laws of harmony, as the violin is to perform them. Both make the virtuoso, a word which in its etymology, implies the idea of a combination of strength, skill, and perseverance.

The virtuoso most worthy of admiration in our time as in ancient times, is the one who first follows the progress of his century; then as leader succeeds by the fire of his genius in drawing it after him to an increase in its pace. The musician of modern times, fed by the brilliant myths of antiquity, yearns to achieve similar wonders, but he goes about it in another way. One sees in him not an Orpheus or an Amphion, with savage people building villages to the sound of his lyre. No more is he the bard of the Middle Ages, pouring upon the spirits of the heroes, like refreshing dew, the sweet melody of his songs. Nor is he the troubadour or the minstrel of the renaissance, singing of love and battle. He is the artist of the nineteenth century; a man filled with a passion for all that is beautiful, for all that is true; who in his works holds to the good as his purpose, to the beautiful as his model. Great thoughts fill his heart; his life is a continual burst of admiration toward the marvels of nature. Guardian of the sacred fire, he finds glory and happiness in communicating it to his fellows. He brings them under the charm of this universal language, a language which is unintelligible only to the man not in accord with it.

Harking back to the source of all inspiration, the true artist guards against attributing his success to himself. With confidence in the power of his art, he practices it with ardor, but also with simplicity and modesty. Making no personal pretensions, he relieves discouragement, makes suffering forgotten, quiets excitement, appeases hatred, and causes hearts to beat in unison: a mission sublime, of peace and love—but difficult to accomplish. Bristling with obstacles, filled with vexations, the palm of victory is to the artist of upright spirit, sympathetic and generous heart, lofty soul, and firm and constant will.

NICOLO PAGANINI

By ARTHUR M. ABELL *

IN a narrow squalid street in the old part of Genoa, not far from the harbor, is still standing, although in a dilapidated condition, the house in which was born the world's greatest violinist. It is a small sordid building, known as "La Casa di Paganini," and affixed close to the ground is a marble tablet bearing in the Italian language the following inscription:

HERE ON THE 27TH OF OCTOBER
IN THE YEAR 1782
WAS BORN
TO THE GLORY OF GENOA
AND THE DELIGHT OF THE WORLD
NICOLO PAGANINI
THE SUPREME MASTER
OF HIS DIVINE ART

The date on this tablet is probably wrong, for according to the best authorities Paganini was born on the 18th of February, 1784.

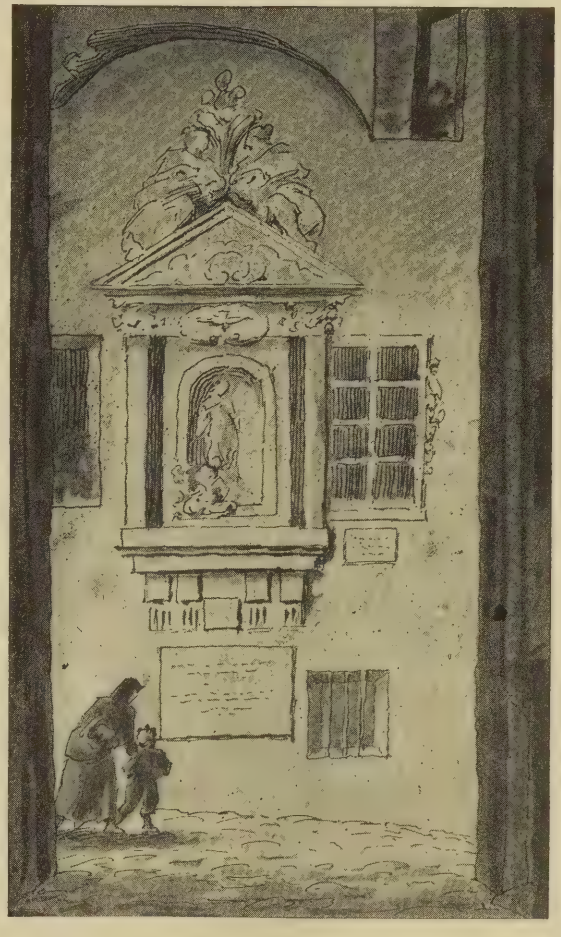
His violin, the most famous of all the instruments that left the workshop of Josef Guarnerius del Gesù, is kept under a sealed glass case in the municipal museum of Genoa. The violinist's last wish condemned to eternal idleness and gradual decay and ruin this magnificent example of Guarnerius' handicraft. The authorities even have difficulty in keeping out the wood worms.

But what a fascination this violin exerts! What a history it can look back upon! On looking at it, a feeling of awe creeps over one at the thought that this is the selfsame instrument with which the greatest violinist of all time set all Europe agog.

How much greater would be the profit to the musical world, if this violin were in the hands of one of the great living virtuosos and delighting thousands each season with its wonderful tone! As it is, very few people even see it, for it is kept in a closed cabinet secreted in the wall. It is not visible to the general visitor to the museum, and is shown only by request and upon special permission.

So much has been written about Paganini during the last hundred years that one would not think it possible at this date to unearth anything not already known concerning him; yet new material in the shape of pictures and records of an interesting and even startling nature comes to light from time to time in the most out of the way and unexpected places.

To trace Paganini traditions back to his own day, his birthplace offers less data than do other Italian towns and certain of the great European centers. At the disposal of Paganini's effects, which had lain idle in the hands of his heirs for nearly three quarters of a century, a wealth of material was unearthed which has thrown new light on the genius and the methods of the great violinist, and force us to reconstruct our conceptions of him in certain respects.



LA CASA DI PAGANINI

An artist's sketch of the house in which Paganini was born, in Genoa, now known as "the Paganini house", and marked by a marble tablet.
—*Courtesy of the Musical Courier.*

I. HIS PHYSIQUE

It has always been supposed that Paganini practised ten and twelve hours a day, and nearly all of his

* Courtesy of the *Musical Courier*.

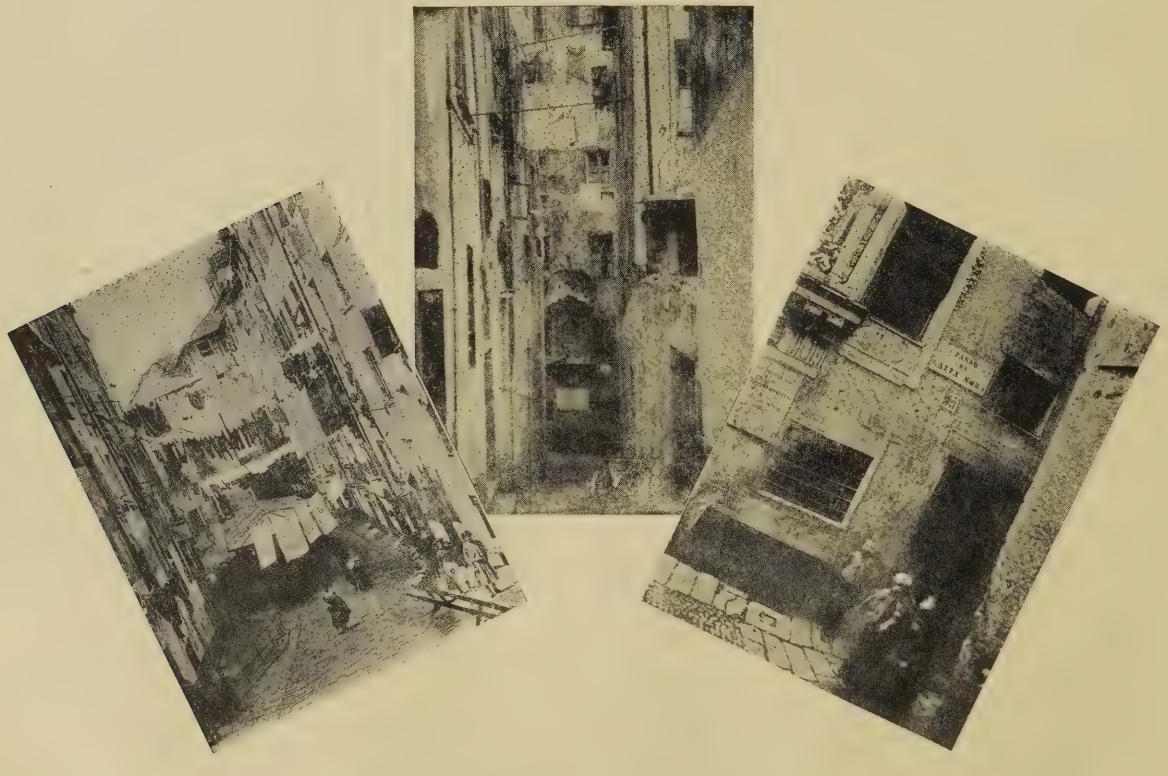
biographers lay great stress on his intense application and tireless industry. Among his effects, however, was an essay discussing his physical characteristics with reference to violin playing, written by Dr. Benatti and presented to the French Academy in 1831, the year of Paganini's first appearance in Paris. Dr. Benatti had traveled with Paganini as his personal physician for a period of ten years, and because of his intimate acquaintance, his long association, his keen powers of observation, and his professional knowledge he was in a position as was no other man of his day to write with authority. The theory of Dr. Benatti was that behind the genius, the glamour, the mystic and fantastic lore that the world attached to the uncanny skill of the strange violinist, was a physical foundation, unique in its perfection and extraordinary in its peculiar adaptation to the playing of the violin, wherein was to be found the real secret of Paganini's supreme technical mastery. In other words, he looked upon the artist with the eyes of a biologist and saw not only an unprecedented genius but a physical phenomenon. That he gave the essay to the Academy shows he considered his observations to be of value as physiological evidence.

Such a theory if true would be of value in considering one's adaptability to the instrument; yet it would be a source of discouragement to those who were endeavoring by dint of effort and application to triumph over such handicaps. And the history of art records many instances since the story of the tortoise and the hare, wherein perseverance has succeeded where talent has failed.

But to quote Dr. Benatti:

Paganini's physical equipment as a whole predestined him for the astounding degree of mastery he attained on his instrument, and I hope to prove my theory that his technical perfection is due less to practice than to the peculiar formation of his body. Undoubtedly great application was necessary to attain to this incomprehensible degree of proficiency, in which no other even approaches him; but, we have the highest musical intelligence combined with perfect physique, and organs of the greatest sensibility. With his talent he might have become a great composer, but without his astounding feeling for rhythm and without the individual formation of his body—his shoulders, his arms and hands—he never could have become the incomparable virtuoso.

Paganini is pale, thin, and of medium height. At forty-seven years his lean figure, and the loss of teeth, which cause his mouth to fall in and his chin to appear sharp and prominent, make him appear much older. His unusually large head, which sits on a long, thin neck, seems at first glance to be entirely out of proportion to his body. A high, broad, four-cornered forehead; a characteristic eagle nose; beautifully arched eyebrows; a sharply defined, clean-cut satirical mouth, which reminds one a little of Voltaire; large, long, outstanding ears; long, black hair, that hangs untidily down on his shoulders and contrasts sharply with his pale face—all these traits give Paganini an unusual appearance, which, to a certain extent, mirrors the originality of his genius. It is unjustly claimed that physical pain has stamped on Paganini's features a shy, embarrassed, melancholy expression, as though life had been full of disappointments to him. Long associa-



LA CASA DE PAGANINI

Views of the Paganini house and the street on which it stands.
—*Courtesy of the Musical Courier.*

tion with Paganini has given me no such impression. I have always found him full of *esprit* and fun, particularly in the circle of his friends or when engaged in harmless play with his little son Achille.

In the phenomenon of his astounding mechanism is, in my opinion, to be found to a large extent the secret of his playing. His left shoulder is higher than the other when he is standing straight which makes his left side appear longer than the right. One can distinctly observe the elasticity of the sinews of both shoulders; also the flexion and relaxation of the muscles which connect the wrist with the forearm, and the palm of the hand with the fingers at the metacarpal joints. The joints of the fingers themselves are such as enable him to bend any joint in any desired direction. His hand is not larger than the normal hand, but from this peculiar elasticity in all of its parts, its stretching capacity is double the normal. For example, the first joint of each finger of the left hand he can bend sideways so that it lies flat on the string, and this he does with the utmost ease, speed and certainty, and without changing the normal position of the hand.

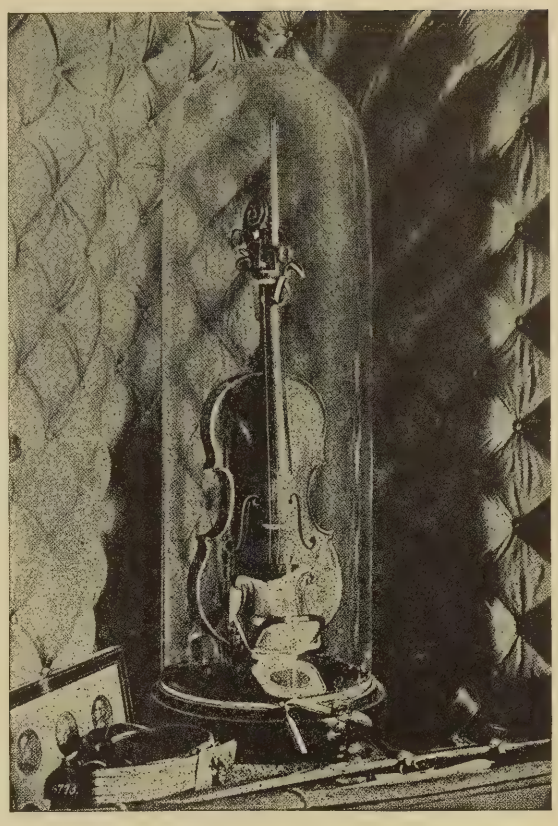
Of course these natural physical gifts have been utilized only by intense study at some period of his early life. His cerebellum is abnormally large, and his hearing is astoundingly developed. He hears a whisper at a great distance and the sensibility of his eardrum is so great that he actually experiences pain if some one standing at his side speaks in a loud voice. This compels him always to stand opposite the person with whom he is speaking. This peculiarity seems more noticeable with the left ear, the one nearer to the violin when he is playing. One could not find a better proportioned and more highly developed ear in all its parts; it is large, wide and deep, admirably adapted to catching the sound waves.

This keenness of hearing is beyond conception. In the midst of the deafening noise of the instruments of percussion, with the full orchestra playing, he needs but to touch the strings in order to tune his violin, and under similar conditions and at an unbelievable distance he notices when any instrument in the orchestra is out of tune. As a stunt, he would often take a violin that was badly out of tune, to show his ability to play in perfect tune, regardless.

Music seems to penetrate Paganini to the very soul. At the age of five the ringing of the church bells produced in him sometimes a joyful sensation, at other times a strange melancholy. He could never listen to the playing of the organ without shedding tears. Even now, be he ever so ailing, the first touch of the bow affects him like an electric spark. It seems to infuse into him new life, as if his nerves vibrated with the strings of the violin.

Thus ends a document that cannot fail to interest all violinists. There is in existence a similar anatomical analysis of Ole Bull, written in 1877, by Dr. A. B. Crosby, then professor of anatomy at the Bellevue, in New York City. The Norseman, like Paganini, was self-taught, and was another illustration of perfect physical adaptability for the violin. Dr. Crosby goes into minute details concerning the method of holding the violin, of shifting to the positions, and of applying the fingers to the finger board. He does not speak of the muscles and the looseness of the joints, but says, "It would seem that Mr. Bull has anatomical 'justification' for the faith that is in him."

This analysis would seem to show that Paganini's physical build enabled him to do with ease what others, because of physical inhibitions, could not do with end-



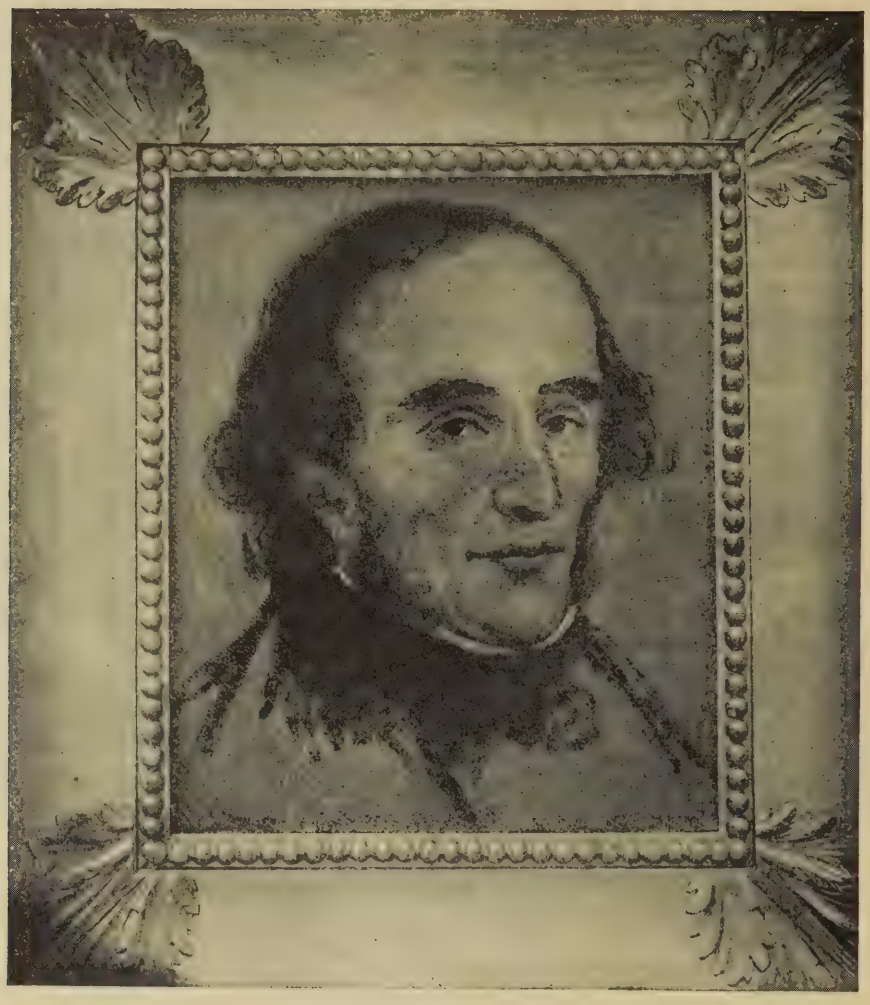
PAGANINI'S-GUARNERIUS VIOLIN IN THE GENOA MUSEUM

—Courtesy of the Musical Courier.

less effort. In fact, close observation of the greatest violinists of our own day tend to convince one that seventy-five per cent of technical proficiency is due to physical fitness, while genius or a peculiar mental predisposition accounts for the other twenty-five per cent—although, of course, the latter is an absolute and overwhelming necessity.

The next most perfect mastery of the violin was perhaps possessed by César Thomson who it was generally supposed practised from eight to ten hours a day. As a matter of fact, covering an observation of fifteen months at Liège and at Brussels, he was seen to require not more than a half hour of daily practice to retain his prodigious command over the finger board and bow. Physically predestined for his calling, his arms and hands were as if born for the violin. Lacking this mechanical aptitude, none of the many pupils to whom he confided his "mental" secrets ever succeeded in approaching him. Thomson, of course, possessed the necessary one-fourth—a great mentality and undoubted genius.

The history of music offers numerous cases wherein recognized geniuses could not acquire technic on an instrument—for example, Richard Wagner and Robert Schumann. Certainly no one will be so bold as to claim that these two men lacked genius or brain capacity of a high order. In his autobiography Wagner describes how with the greatest application he failed to acquire technic on the piano. Schumann was so handicapped by



PORTRAIT OF PAGANINI
From the Red Palace in Genoa.
—*Courtesy of the Musical Courier.*

physical obstructions that in the endeavor to overcome them by mechanical appliances he lamed a finger, which compelled him to abandon all thought of a pianistic career. With these two famous men—and there are others—the greatest musical aptitude could not overcome physical unfitness. In each case there was intense desire to play the piano, hence failure must be attributed not to lack of intelligence, ambition or purpose, but to a hand unfitted by nature to piano playing.

On the other hand, a few years ago, a boy of seven years, little Anton Seidel, gave a finished technical performance of Spohr's *E minor* Concerto, No. VII, and when asked to explain the phenomenon, Carl Schleich, a famous Berlin biologist and amateur musician, gave the laconic answer: *Keine hemmungen*—no inhibitions—which tells the whole story in a nutshell.

There is even the evidence of the person of mediocre intelligence and inferior gifts who with the greatest ease acquires technical facility on a musical instrument. Obviously, to have an artistic mission, not to be a mere technician, this supreme technical aptitude must be combined with a superior mentality and great musical genius. Then we have a Paganini or a Liszt.

II. HIS CRITICS

In a corner of a box all by himself, his soul on fire, aloof and oblivious to the excitement of the crowds that thronged the Opera on that memorable evening of March 9, 1831, when Paganini made his Paris début, was seated a tall, thin, pale Hungarian youth of twenty years. He was lost to the world, conscious only of the magic strains that floated out from the wizard's violin. That was one of the most dramatic, important and far-reaching moments in the entire history of music, for the Italian ignited in the Hungarian a spark which was destined to be kindled into a brilliant flame and to illumine the whole musical world. Franz Liszt was listening to Nicolo Paganini! It was then and there that Liszt, who had been groping in the dark, found himself. To that moment he owed the incentive which

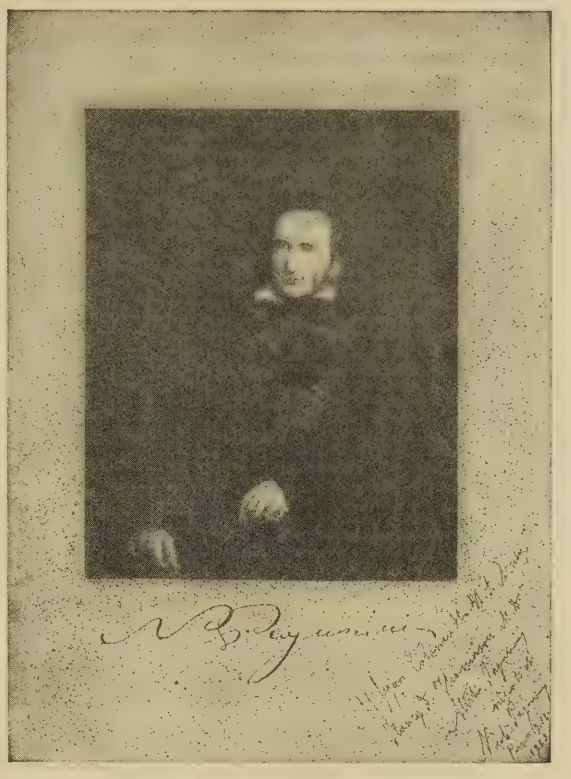
sent him out into the world on his great musical mission.

Curiously enough, the most interesting and the most valuable tribute to Paganini's genius—and at the same time the least known—was written by Liszt. It appeared in the "Gazette Musicale" of Paris, shortly after the great violinist's death, which occurred at Nice on May 27, 1840. The effulgent outbursts of enthusiasm of Heine and Schumann have been widely quoted, but this beautiful eulogy by the greatest of all pianists upon the art of the greatest of all violinists, is little known—and Liszt, during the nine years that had intervened since he first heard Paganini, had developed into the world's greatest pianist and was rapidly approaching the zenith of his own meteoric career. Thus wrote Liszt:

The flame of Paganini's life has flickered out and with him has disappeared one of those majestic figures which nature seems to present only suddenly to withdraw again—a wondrous apparition, to be seen but once in the realm of art. The unexcelled, unapproachable grandeur of his genius awes even those who attempt to emulate his example. No other will succeed him; no other will share his fame!

When, after attaining the greatest perfection in his art, Paganini appeared before the public, the world marvelled at him as a supernatural being. The excitement which he caused was so extraordinary, and the magic influence which he exerted on his listeners so tremendous, that they were not satisfied with any natural explanation of such a phenomenon. All the witcheries and ghost stories of the Middle Ages were resuscitated and people imagined the wonderful in his playing to be the result of his strange past. . . . It was claimed that he had sold his soul to the Evil One and that the fourth string from which he drew such magical strains was taken from a woman whom he had strangled with his own hands. The greatest thing that could be said in praise of other instrumental artists was to give them the name of "Paganini." There were Paganinis of the piano, Paganinis of the contrabass, Paganinis of the guitar.

The violinists went to inconceivable lengths trying to discover his secret. In the sweat of their brows they toiled at difficulties which he had created with ease; but the public had naught for them but a pitying smile. . . . No one knew what was going on within his breast. No community of soul or of intellect united him with his fellow men . . . he remained a stranger to every impulse, every passion and even to his own genius. Will the royal dignity which he achieved pass into other hands? I say without hesitation, there will be no second Paganini. The wonderful union of an overwhelming talent with ideal external conditions, such as lead up to this brilliant apotheosis, will remain a solitary instance in the annals of music. If an artist were intentionally to surround himself with mystery as did Paganini, the memory of Paganini would stamp him as a charlatan—even if he possessed an inestimable talent.



ANOTHER PAGANINI PORTRAIT



ONE OF THE LAST AND BEST OF THE PORTRAITS OF PAGANINI

Courtesy of the Musical Courier.

The influence that Paganini exerted on violin playing, and on composers who wrote for the instrument after him, can scarcely be overestimated. With his technical innovations and his new means of expression, he enlarged the scope of the violin and opened up possibilities undreamed of before. Had there been no Paganini, there would have been no Ernst, no Vieux-

temps, no Wieniawski. Even composers like Mendelssohn, Schumann and Brahms were to a great extent influenced by him in their mode of writing for the instrument. It is not too much to claim that his influence extended to Richard Wagner and Richard Strauss, for the enormous difficulties which have been given to the violins in the opera scores of these two modern composers are only possible of execution because of standards of technic which Paganini raised.

Among other noted contemporaries of Paganini who were inflamed by his genius were: Rossini, Meyerbeer, Goethe, Heine, Spohr, Haltie, Zelter, Schumann, Mendelssohn, Schubert, Guhr and Vieuxtemps. Not all of these were inflamed to admiration, however, for Spohr, who was half genius and half pedant, approved of no one who could not be measured by his rigid rules of art. Even the later Beethoven was a lunatic in Spohr's eyes.

Carl Guhr was the conductor of the opera at Frankfurt, and a violinist of note. He was the first expert to discover and reveal many of Paganini's technical secrets. In his book, "Paganni's Kunst die Violine zu Spielen," after telling of the astonishment, admiration and delight with which all heard Paganini's magic music, Guhr explains that he made certain discoveries that cleared up features of his playing which at first seemed inexplicable. The first time he heard Paganini,



—*Courtesy of the Musical Courier.*

(1.) Paganini's right hand. The long, pointed finger and the remarkable relaxed thumb are noteworthy. It is to be regretted a cast was not taken of his left hand, as that would have shown the development through practice. (2.) The only actual photograph of Paganini in existence. From a daguerreotype taken about a year before his death. (3.) Facsimile of the program of a Paganini concert given at Breslau, Germany, on July 28, 1820. He played his First Concerto—the one in D; the *adagio* and *finale*, from the Second Concerto; his "Moses" for the G string; and "Nel cor piu". (4.) A Paganini portrait with the signature of the violinist and of his grandson, who presented the picture to an Otto Kohler in 1910.



(1.) A crude old portrait of Paganini, which appears as the frontispiece of Guhr's work, "Paganini's Art of Playing the Violin". (2.) The program of Paganini's tenth London concert on August 14, 1832. The vocal numbers between Paganini's pieces testify to the popularity of Weber and Rossini. (3.) A silhouette of Paganini by the Parisian Albert Edouard. The profile looks more like Liszt than Paganini. (4.) Paganini crowned with a laurel wreath after a concert in Munich in 1829. (5.) "The Modern Orpheus": an English caricature drawn by an eye witness at Paganini's London concert of June 3, 1831.

—*Courtesy of the Musical Courier.*

the violinist played among other things a "grand concerto in E-flat." Guhr recognized the Key, yet he could not believe his ears when he heard all the intricacies of rapid double stopping and of harmonics on the open strings in the Key of E-flat, a Key not adapted to the execution of passages such as those to which he was listening. Later he discovered that Paganini had tuned his violin a half tone higher than the orchestra, playing his part in D major, while the orchestra was playing in E-flat. This work is the well known D major concerto. As Paganini never tuned his violin audibly when before the public, and as he played everything from memory, it was not difficult for him to maintain this deception. Perhaps also the gain in brilliancy from the higher pitch was his real reason.

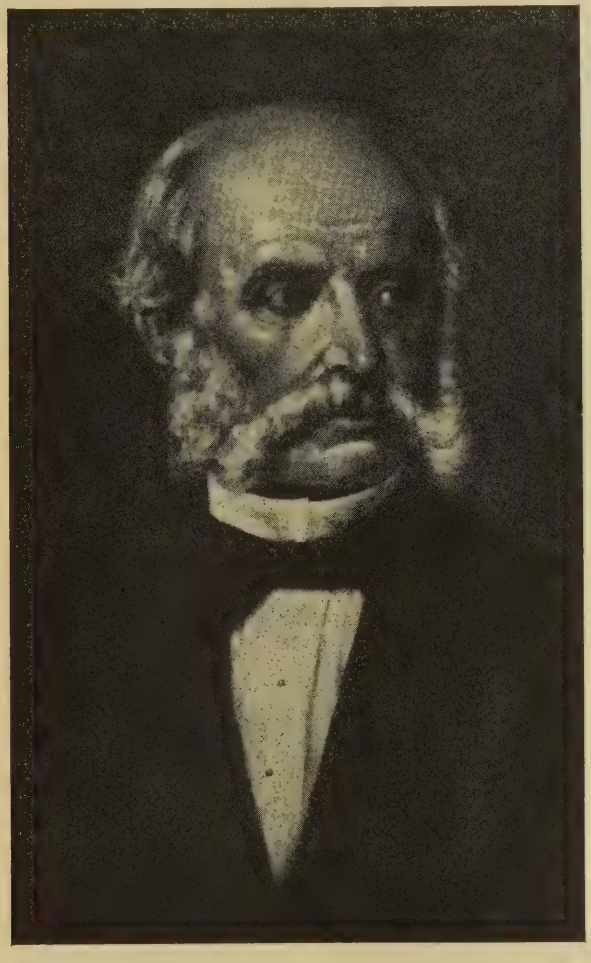
Guhr also describes the new bowings which Paganini introduced—the staccato volant and the spiccato. Paganini was the first to combine *cantabile* with left hand *pizzicato,* and he was the first to play double harmonics. The famous French critic and musical historian, F. J. Fétis, in an article in the *Revue Musicale* in 1831 describes "a peculiar effect achieved by Paganini with a vibrato of the left hand; an effect which closely resembles the human voice, particularly on the three lower strings." Strangely enough, this great Paganini innovation was entirely overlooked by Guhr.

Adolf Bernhard Marx, a distinguished music littérateur in the time of Paganini, thus tells in his recollections the impression the Italian made on him in Berlin in 1830:

The Opera House was filled to overflowing, and great excitement prevailed. First an overture was played. Suddenly

he stood there like an apparition in appearance, and the public stared in breathless silence at this strange man with the deadly pale countenance, the deep set eyes like black diamonds, the sharply defined Roman nose, the highly arched forehead, which stood out prominently amid his untidy black hair.

There he stood and directed the orchestra with occasional sparks of tone—without finishing a phrase, even without resolving a dissonance. Then suddenly there floated out a beautiful melting melody, such as was never before heard from a violin. And he carried us along, heedless of all difficulties with now and then bits of a scornful humor like flashes of lightning. Keener, bolder and more cutting the tones became, until it seemed as if he were chastising his instrument. Then the orchestra sets in but is swallowed up in a thunder of applause which greets the artist. He, however, scarcely seems to observe it. Then he suddenly disappears from our



HENRI VIEUXTEMPS

gaze, and we wonder why they are playing music by Mozart and Mercadante—until he comes again.

Again he unrolls before us a wonderful tone painting. Thus, perhaps, did some disguised Moor sing to Ferdinand and Isabella of Spain of the glories of the Alhambra. It was a strange thing with this man. The externals, which could be analyzed in his playing—passages that seemed impossible to others, the mingling of *coll*[1] *arco* and *pizzicato* in a rapid run, octave passages on one string, the lower octave played with lightning speed as a grace note—meant nothing at all to Paganini. But that which transported his listeners was the inner poetry with which his fantasy perfected its creations before them. His violin sighed as if love sick; again this mood was interrupted by harsh sounds—as if a gossipy old woman, amid tears and laughter, told a tale of consolation, of lover's vows and scornful treachery all intermingled. That was not violin playing, not music—it was magic!

Henri Vieuxtemps, at the age of fourteen, was in London when Paganini appeared there. In his "Memoirs" he gives an interesting description of the profound impression made by the violinist upon his boyish mind:

His appearance, fantastic, cadaverous, theatrical, was a poem and impressed me profoundly. The applause with which he was greeted seemed never to end. For a time it seemed to amuse him, and then, when he had had enough, with one glance of his diabolic eagle eye he looked at the public and ran a scale from the lowest to the highest note of the violin, with a rapidity, with a sonority of tone, with a clearness so extraordinary that it was like a string of diamonds. Immediately every hearer was subjugated. The frenetic applause began again and the scene was repeated several times. . . . The impression was profound, immense, but I was at that time not able to give an exact account of the means he employed to produce this effect. . . . Later many of his secrets were revealed to me. Nevertheless, the souvenir of my sensations has remained the same, and my admiration has even increased. . . . After the concert I had the good fortune to be presented to Paganini at the house of Dr. Bealing who was at that time special physician of the artists in London. Everybody went to his soirées. I played there; and even Paganini could not escape. He played a viola solo in a quartet, which was of relative interest only. As for me, I should have preferred a piece for the violin, but he reserved this instrument exclusively for his appearances in public. He was amiable and spoke encouragingly to me. He invited me particularly to sit at his side at supper, which was served at four o'clock in the morning. I nearly fell asleep, but my admiration kept me awake enough to remember the many glasses of wine which he poured out for me, and his large hands.



—*Courtesy of the Musical Courier.*

(1.) Paganini playing his "Witches Dance"; caricature by J. P. Lyser after Paganini's phenomenal success in Vienna. (2.) The effect on the Berlin public of Paganini's playing in 1820; from a contemporaneous caricature by A. Schroedter. (3.) Paganini at a rehearsal in Stuttgart, on December 7, 1829; from an old drawing made by an eye witness. The violinist, in a fur coat, is seen standing near the center of the stage; his violin and bow are lying on the chair. (4.) Program of Paganini's sixth London concert. It is announced that he would give only two more concerts, but he really gave no less than fourteen during his first visit to London.

That Vieuxtemps was far advanced at the time he heard Paganini is proved by the fact that he played in public the Beethoven concerto, which he had learned in only two weeks. In fact, he was the first violinist of note to play the work after Beethoven's death. Vieuxtemps was greatly influenced by Paganini in his own compositions, although he developed a style of his own and a pronounced individuality.

The first German criticism of Paganini was written by a Milan correspondent of the *Leipziger Musikalische Zeitung,* who said:

His playing is truly incomprehensible. He plays certain runs, jumps and double stops that have never been heard from any other violinist. He plays two, three and four parts at once. He imitates wind instruments. He carries into the highest positions, close to the bridge, a chromatic scale so pure and true as to be unbelievable. He plays the most difficult passages on one string alone, at the same time playing a *pizzicato* accompaniment on the other strings, until one finds it difficult to believe he is not listening to several instruments. In short, he is the greatest violin player the world has ever heard. He was especially successful with his variations entitled the "Witches' Dance."

III. HIS CAREER

Paganini was born at Genoa on February 18, 1784, and began to study the violin at a very early age. His gifts were so extraordinary and his progress so great, notwithstanding the fact that he was chiefly self-taught, that at the age of twelve he had no rival in Italy. History has not divulged how much of this development was due to the efforts of his father, Antonio, who is known to have been a musical enthusiast and a skillful mandolin player. Grove says that he was very harsh with the boy, and punished the least fault by depriving him of food, which probably undermined his constitution. The mother believed her son destined to be great, and told of a dream in which an angel promised that her son should be the greatest violinist in the world.

At that time, in 1796, Alessandro Rolla of Parma was considered the greatest violinist in Italy, and upon the advice of Costa, a musician of Genoa, the boy was taken to Rolla. While waiting for the appearance of the master in the ante-room, little Nicolo picked up a violin that was lying on the table and played at sight a new manuscript concerto by Rolla that was on his music desk. Rolla immediately asked who was the great virtuoso in the next room. When he was told that it was a little boy he would not believe it until he had seen little Nicolo and had heard him play in his presence. Rolla then declared he could teach the child nothing. He did give him a few lessons later, but Paganini never profited to any extent from any teacher.

At the age of fourteen Paganini ran away from home; at seventeen he began to concertize, and it was in the same year that the famous Guarnerius violin was presented to him by a musical enthusiast of Livorno. It was said that Paganini, who at that early period was much given to gambling, had staked and lost his own violin and was compelled to borrow the Guarnerius for a concert, after which the owner refused to take it back, saying, "Never shall other hands profane the strings on which you have played."

From 1805 to 1808, Paganini was concert violinist to Napoleon's sister, Maria Elise, who had married the Prince Bacciochi, and who led a sumptuous life at Lucca. She became greatly enamored of the violinist, and it was to please a whim of hers that Paganini exploited the G string to such an unheard of extent, writing several compositions for it—"Moses," "Napoleon," and others. Jealousy caused many violent scenes between the violinist and the princess—for other ladies also fell in love with Paganini, who was by no means averse to gallant adventures. During his stay at Lucca he conducted performances at the opera. For the next twenty years Paganini traveled throughout Italy giving concerts in every town of importance, and arousing enthusiasm such as never had been seen before in that country.

Not until the year 1828, when he was forty-four years of age, did Paganini leave his native land to seek fame and fortune in foreign countries. In Vienna he appeared twenty times during four weeks, and the enthusiasm grew from concert to concert. Paganini fashions were introduced: "Paganini hats," "Paganini gloves," etc., and a Paganini coin was stamped with the violinist's portrait, bearing the inscription "Vienna, 1828" on one side and "Perituris Sonis Non Peritur a Gloria" on the other. It is said that six hundred thousand of these coins were issued.

From Vienna Paganini went to Prague, and thence to Berlin, where his friend Meyerbeer had paved the way for him so effectively that he was awaited with the greatest impatience. After his first concert in Berlin, Rellstab, then the leading critic, wrote of him:

I heard it and still I could not believe it. All other great violinists have a style that we can follow. But Paganini is joy, scorn, lunacy, excruciating pain. With him the tones are merely means to an end, and even the melting mood which he creates, he often destroys by sudden harsh tones and dis-



THE COACH IN WHICH PAGANINI TOURED EUROPE



—*Courtesy of the Musical Courier.*

THE VILLA CAJONE

Paganini's home near Parma, where he spent the last years of his life.

sonances. But he soon winds again a golden thread around our soul and threatens to draw it out of our body.

During his stay in Berlin he was made much of by King Frederic William, and to show his gratitude Paganini composed his variations on "God Save the King," which were dedicated to the monarch. This piece has no musical value, but it is a remarkable conglomeration of technical intricacies, including among other feats a *pizzicato* trill.

Paganini remained in Germany two years, visiting every town of importance. He played at Weimar on October 31, 1829, to a distinguished audience. Goethe, then in his seventy-ninth year, was present and was visibly moved.

Paris was just in the mood for a Paganini carnival when the Italian arrived there at the end of February, 1831. The revolution of July had stirred up the young hot heads and the battle between romanticism and classicism in all the fields of art was at its height. One of the leading critics wrote:

> It was a god-like and at the same time a diabolical enthusiasm. I have never heard anything like it in all my life. The public is literally mad, and he is enough to make one mad.

He remained in Paris till May, and then went to England, where his reception was no less enthusiastic. Wealthy ladies of the aristocracy took lessons with him just to say that they had studied with the "modern Orpheus." He charged them fifty pounds for an hour's instruction—which they gladly paid. He demanded such an excessive fee for a concert at court that the king protested; whereupon Paganini said to him: "Your Majesty can hear me cheaper by attending one of my concerts at the theatre."

In giving his farewell London concert, Paganini anticipated P. T. Barnum's series of Patti farewells by announcing his "last" London concert; then he gave another one which he called his "last concert of all"; then his "absolutely the last"; a fourth was "really the last concert"—and this it actually proved to be. He made an extended tour of the provinces, giving one hundred and thirty-two concerts in Great Britain. He made altogether three tours in England.

Paganini passed the winter of 1833 in Paris, where he became involved in an unfortunate speculation that

cost him dearly. He was induced to become the principal stockholder in an establishment that was founded and named the "Paganini Casino." It was ostensibly a concert hall, but in reality it turned out to be a gambling den, which was finally closed by the police. It went into bankruptcy, and Paganini lost a large sum of money.

On his return to Italy in 1834 Paganini was everywhere received like a king. He purchased a beautiful estate near Parma, where he spent the last years of his life when not traveling on concert tours. His health had always been frail, and he was frequently obliged to interrupt his concert tours because of serious illness. Early in 1840 his old trouble, tuberculosis of the throat, assumed such alarming symptoms that he went to Nice hoping for recovery in the mild climate of the Riviera. It was a vain hope, however, and he passed away on May 27, 1840, in the arms of his friend, the Conte di Cessole, whose guest he was.

Although Paganini made but few friends, as Liszt remarks, he never forgot the ties of natural affection. To his mother he was ever considerate, and he provided liberally for her. He loved his son Achille almost to the point of idolatry, and he made the latter the sole heir to his large fortune.

In death Paganini's body continued the same restless career that had marked his life, and thereby hangs a tale that is another blot on the page of history. A few days before his death a priest came to administer the last sacrament but, quite unaware of his approaching end, Paganini refused it. This refusal of the sacrament caused the Catholic authorities to deny him Christian burial. In spite of every effort by the Conte di Cessole and other powerful friends, a burial permit was denied, and finally his body was embalmed, and for a long time lay in state in Cessole's palace.

When the facts were known throughout Italy, thousands came to see the great violinist lying in state, and to do homage to his memory. This angered the Bishop of Nice and his priests, who demanded of the Governor that the body be removed. It was taken away under military escort and deposited in the cellar of a lazaret in the neighboring Villafranca, where it lay for more than three years. The superstitious people of the neighborhood repeated rumors that Paganini's ghost wandered about at night, and that the tones of his violin were heard from the roof of the lazaret. During all this time friends of the violinist were endeavoring to obtain the rights of Christian burial, but in vain. Finally they went direct to the Pope, who decided that Paganini had always been a good Catholic, and so, on August 20, 1843, the body was removed from the miserable lazaret, and decently interred at Polivera, where his son Achille had a villa. The body was later removed to Parma; in thirty years it was again unearthed, and not until 1895, fifty-five years after his death, did Paganini's mortal remains find their last resting place, in an honored and permanent tomb in the cemetery at Parma, under a beautiful monument consisting of a bust of the illustrious violinist.

IV. HIS COMPOSITIONS

His best known published compositions are the concertos in D major and B minor, the Twenty-Four Caprices for violin alone, the "Moto Perpetuo"; the three fantaisies "Non Piu Mesta," "Il Palpiti" and "La Streghe"; the "Carnaval of Venice" and "Nel Cor Piu Non Mi Sento" for violin alone. As to the concertos, only the first movement of the D major and the finale of the B minor, known as "La Clochette," are played by violinists today. "La Clochette" is much better known in Liszt's brilliant transcription for the piano to which he gave the Italian name, "La Campanella." The other compositions are still much in vogue with violinists possessing the necessary virtuosity, except the "Carnaval of Venice," which is seldom played. The theme of the "Witches' Dance," (le Streghe) is not original with Paganini, but was taken from Suessmayer's Ballet, "Il Noce di Bevento," which was very popular in Italy early in the last century. The theme of "Il Palpiti" was taken from a Rossini opera.



THE PALACE OF COUNT DI CESSOLE, IN NICE

His palace is the large building on the left. Here is where Paganini died, and where for a time his body lay in state.

—*Courtesy of the Musical Courier.*

The Twenty-Four Caprices are of inestimable value as technical studies, while at the same time they offer much of musical interest. Paganini was by no means a mere virtuoso. In these Caprices he is seen to be a very superior musician.



SOME OF THE NUMEROUS MEDALS AND DECORATIONS AWARDED TO PAGANINI BY THE CROWNED HEADS OF EUROPE

No less than eighty-six unpublished manuscript compositions were found among Paganini's effects. Music publishers frequently made his son and grandson tempting offers for these, but neither would consent to their publication. Yet the whole collection of manuscripts was finally purchased in 1910 at a public auction, by Leo Olschki, an antiquarian of Florence, for the small sum of 7,500 francs. From Florence they found their way to Cologne Music Historical Museum. Among these eighty-six manuscripts are nineteen for violin with orchestral accompaniment; also many for violin alone. The most valuable of the works are three concertos for violin and orchestra which are quite unknown to the musical world at large. These were purchased by individuals at private sale before the auction. They are the Concertos No. III in E major, No. IV in C major, and No. V in A major. In the interests of violin playing the world over, these three concertos ought to be published.

Another piece of much interest, though of no great musical value, is his Theme and Variations for the G string entitled, "Napoleon," written in 1805. He called it his "Primo Sonata con Variazioni per la Corda." Then there is a Tarantelle of which the theme is a well known Neapolitan Dance; Variations of the Irish tune, "St. Patrick's Day"; a Polonaise, with four variations; a piece called the "Tempest at Sea," and other Fantasies and Variations.

During one period of his life Paganini had developed a passion for the guitar, because of the interest taken in this instrument by one of his many lady loves. Afterwards he became as great a master of the guitar as he was of the violin, for there were ten compositions for violin and guitar; several trios for violin and viola, and violin and 'cello, with guitar; and numerous quartets, in which the guitar plays an important part.

V. HIS ECCENTRICITIES

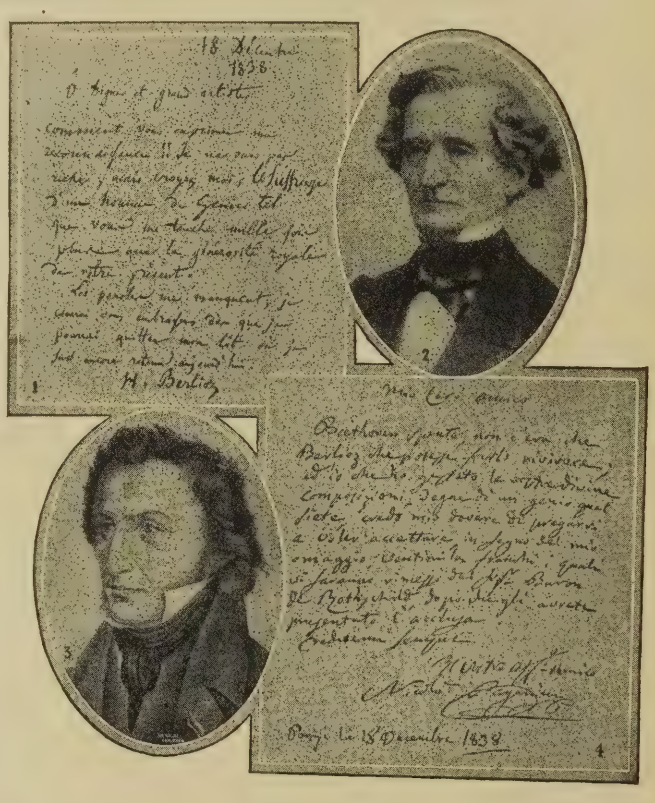
As a man, Paganini had his failings, and of these undoubtedly his greatest was his miserliness. In the famous "red book" he kept account of all money earned by his concerts, and taken over a number of years the total is an amazing amount—millions! And at a time when money had fully three times the value it has today, and when the drawing capacity of artists was scarcely one-tenth of what it is now. For the eleven concerts given in Paris during March and April, 1831, he received a total of 165,052 francs. During his London engagement he earned even more, his concerts there averaging 1,000 pounds each. Yet he spent practically nothing on himself and was wholly indifferent

to luxury or even the ordinary creature comforts.

According to Rossini, when Paganini was earning 20,000 francs a night in Paris, he and his son dined at a cheap restaurant, ordering a two-franc dinner, which he divided between the two of them. Often he would take for breakfast nothing but a cup of chocolate, and for supper only a cup of tea.

One evening after a very successful concert he gave the cabman who drove him to his hotel one franc. The coachman, knowing well who Paganini was, said: "Maestro, you have delighted all Paris tonight; yet you give me one solitary franc!" "Yes," replied the violinist, "but I played on one string. When you can drive me home on one wheel, I will give you more!"

One story of his penuriousness even got into the Parisian press. He had been the guest of an English friend in Paris for three months, and among other visitors at this house was a physician. Paganini, who during most of his life was in poor health, repeatedly sought professional advice of this physician. After a concert he was so exhausted that he almost seemed epileptic. He would be pale as death, his cold skin covered with beads of perspiration, the pulse so weak as hardly to be felt. From such a state his recovery was very slow. When the violinist was about to leave Paris, he received a bill from the doctor whom he had



(1.) Facsimile of Berlioz's reply to Paganini's letter expressing the composer's unbounded joy and gratitude. (2.) Hector Berlioz, who as a young man, received a donation of twenty thousand francs from Paganini. (3.) A Paganini portrait that was widely circulated during his tours of Europe, but a very poor likeness. (4.) Facsimile of Paganini's letter to Hector Berlioz announcing the violinist's donation of twenty thousand francs to the young composer.

consulted on numerous occasions, and was so exasperated at this that he went so far as to declare that his English friend, whose name was Douglas Loveday, had forced the doctor upon him. Only under protest did he pay the bill. Shortly thereafter, Paganini's host received a bill of 26,400 francs for lessons given his daughter and for having played eight times at his house. Mr. Loveday retorted by sending the violinist a bill for 37,800 francs for three months' board and lodging. He also gave Paganini's letter that contained the bill to the Paris newspapers, so that the whole affair became public, to the great detriment of the artist's reputation.

The bad impression of this story was only effaced by Paganini's present, somewhat later, of 20,000 francs to Hector Berlioz, who at that time was in dire need. When the young Berlioz called on Paganini to express his thanks, the violinist embraced him, saying: "I deserve no thanks. It was the sin-



(1.) Paganini playing to his lady love at her country estate; from an aquarelle by Poterlet. (2.) Caricature of Paganini in Weimar; the conductor Hummel is shown leading him on to the stage. (3.) Paganini at the Court of Napoleon's sister, Maria Elise, Princess Bacciochi, at Lucca, where he is said to have developed his astounding virtuosity on the G string. (4.) A guitar accompaniment to Paganini's famous "Moto Perpetuo"; a facsimile of the original autograph manuscript.

—*Courtesy of the Musical Courier.*

cerest joy and the deepest satisfaction of my whole life. You have touched me as I never thought to be touched. You are continuing the majestic art of Beethoven." Soon all Paris was talking of the kindly deed, and incidentally Paganini's endorsement added greatly to Berlioz's fame. The cynics of the city, however, refused to believe in Paganini's generosity, and some declared that he had been forced to give the money to Berlioz by the proprietor of one of the leading newspapers of Paris, who threatened to institute a press campaign



PAGANINI'S TOMB

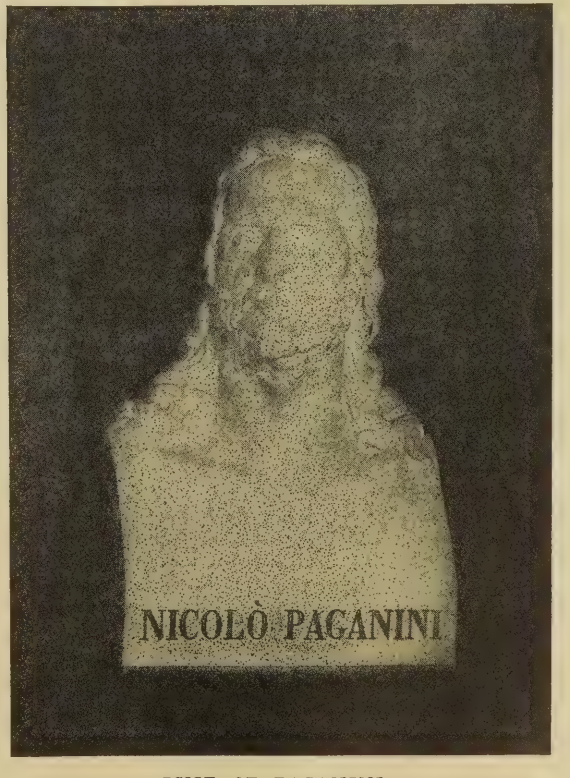
Marking his last resting place in the cemetery at Parma.
—Courtesy of the Musical Courier.

against him unless he did so. Others claimed that the money came from a rich patron of Berlioz in Paganini's name in order to further Berlioz's reputation. The true explanation of the matter is said by Grove's "Dictionary of Music and Musicians" to be that the donor of the 20,000 francs was M. Armand Bertin, the wealthy proprietor of the *Journal des Débats*. M. Bertin had a high regard for Berlioz, a member of his newspaper staff, and wished to lighten his troubles. A further desire to protect the feelings of Berlioz prompted M. Bertin to ask Paganini to appear as the donor, since Berlioz would be more willing to accept it as a tribute of admiration from one artist to another. Only one or two of Bertin's friends were admitted into the secret, and Berlioz always believed that Paganini was his benefactor. The fact that this sum given to Berlioz does not appear in Paganini's "red book" would seem to confirm the correctness of the latter explanation.

As is usual with geniuses, the reasonable demands of their natures are only recorded as erratic tendencies, for so they appear to others. Perhaps this accounts for Paganini's retiring nature off the stage. Arriving at a hotel his invariable demand was for a quiet room, but it was quite immaterial to him whether this was a tiny room in the garret, or the finest quarters in the house. He was never heard to practice during all the years he traveled through Europe, but on concert days he was greatly excited. Two secretaries who traveled with him declared that his public appearances sufficed to keep him in trim, and that he did no practicing at all. It is also well known that Ernst, who imitated Paganini to a certain extent, for a long time followed him about on his concert tours in the hope of discovering his secrets. Although he frequently had a room next to Paganini in the hotel, Ernst never heard him practice. What he learned from the Italian was picked up solely at his public concerts. Paganini soon became aware that Ernst was following him, and his suspicions thus aroused, he guarded his secrets the more jealously, once remarking to Ernst: "Il faut se méfier de vous."

At rehearsals, he always assured himself there were no listeners before he would play. He was very exacting of the musicians in the orchestra, and often for the slightest mistake he would repeat the entire composition.

Although he was said to have had few friends, Rossini relates an incident which demonstrates Paganini's



BUST OF PAGANINI

From his tomb in the Parma cemetery.
—Courtesy of the Musical Courier.

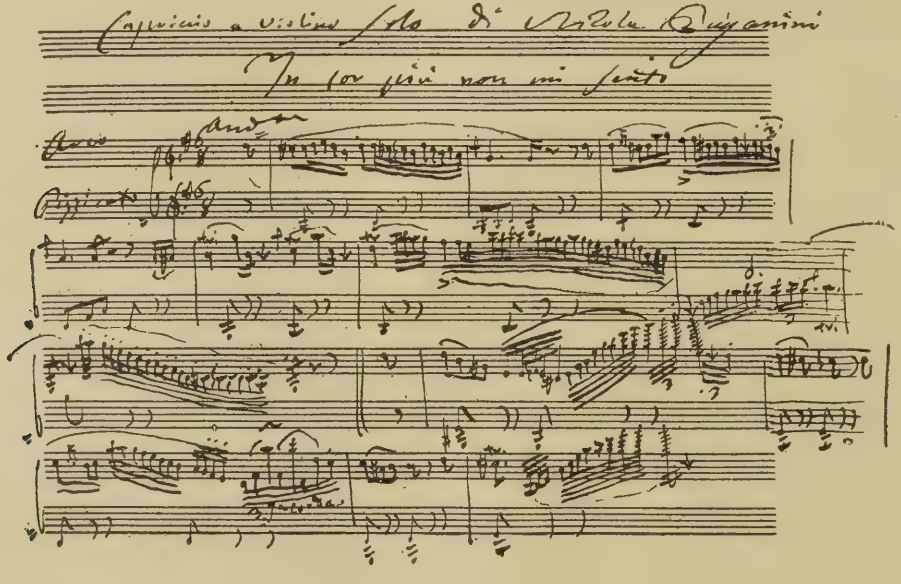
ability on occasion to be a real friend. In the early part of his career, Rossini's new opera, *Mathilda von Chabran,* was to be produced at the Apollo Theatre. On the day before the *première,* the conductor suffered a shock, and there was none to take his place. To Rossini's astonishment, Paganini volunteered to conduct, and although he had only a few hours to acquaint himself with the score, he led the work with such a penetrating insight into the composer's intentions, and such fire and élan that singers, orchestra and public were carried away with enthusiasm. It was such a success that Paganini was called upon to conduct three further performances. It demonstrated Paganini's musicianship, and Rossini never forgot the favor.

Many people actually believed Paganini was in league with the Devil, and even declared they could see his Satanic Majesty standing behind him guiding his bow. All sorts of wild rumors were circulated about him: That he had been imprisoned for murdering his mistress, and during his years of incarceration had developed his extraordinary skill on the G string, since all the other strings had broken; that he had killed his rival, whose ghost was following him on his wanderings. These and other tales, added to the story of his phenomenal powers, exerted a strange influence on the Italian public. Wherever he appeared the house was invariably sold out in advance, despite the high prices. In Milan alone, he gave no less than thirty-six concerts.

Paganini occasionally denied the prison story, but on the whole he encouraged the tales of his strange adventures because of their good effect on the box office receipts. He was clever in keeping the public on the *qui vive,* and as such was master of the craft of the modern press agent. A footnote on his programs announced that anyone in the audience was at liberty to bring before him any composition, no matter how difficult, and he would play it *prima vista.* He accomplished many marvelous and spectacular feats at sight-reading.

His public duel with Lafont, the famous French violinist, illustrates his uncanny powers in this respect. The two were to play a duet. Lafont, then the first violinist of France, had studied his part for a whole year, but when he sent the music to Paginini, so that he might practice it before the concert, the latter returned it saying that the rehearsal would be time enough. At the rehearsal Paganini played his part at sight, and at the concert he added variations of his own consisting of all kinds of double stoppings and other technical intricacies. This so disconcerted the Frenchman that he could scarcely follow. The public proclaimed Paganini the victor, and Lafont left Italy in a rage, declaring that Paganini was a charlatan.

As always he was a storm-center, but always he swayed the masses and so belittled his critics. Wax records of his playing would be a priceless boon, no doubt—were his playing all that tradition has led us to believe! Dare one doubt—how wonderful, really, was or was not his playing? But no—without the tell-tale wax disc—the record still overcomes our disbelief. His compositions, the testimony of men like Liszt—these show that his was a solitary exception, a record never to be paralleled, and while intimate knowledge of his secret thoughts and principles are lacking, and the secrets of his life are but half learned, his will be a chapter in the annals of violin art which will ever carry the thrill that verges upon awe, even through the centuries that have and will intervene.



AN AUTOGRAPH MANUSCRIPT OF PAGANINI'S

RUDOLPH KREUTZER

In the latter part of the seventeenth century Paris was the unquestioned center of violin playing. Viotti of the classical Italian school, Rode and Baillot, both Frenchmen, and Rudolph Kreutzer of German parentage, living and working together at the same place, and nearly the same time, gave to the Paris school a truly international character.

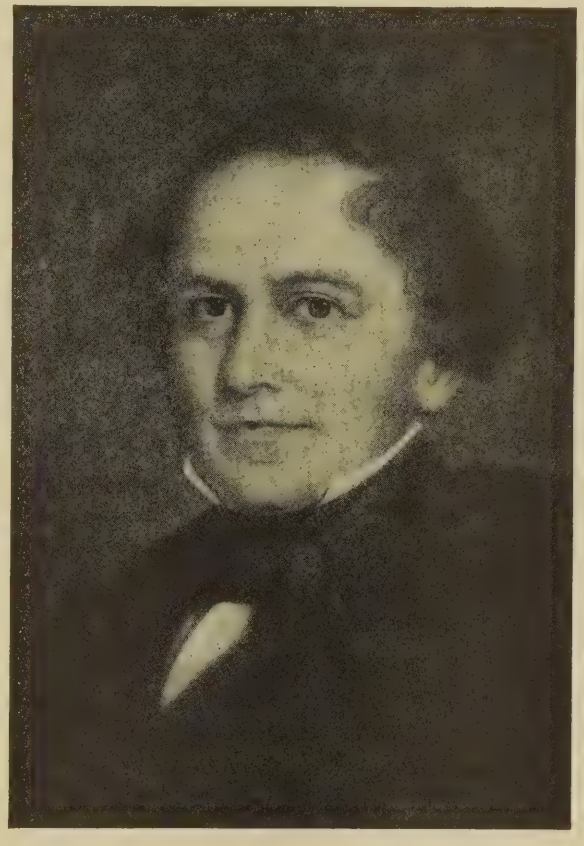
Rudolph Kreutzer was born at Versailles, November 16, 1766, and as a boy showed extraordinary musical ability. His father held the post of first violinist in the Royal Band. Brought up under the influence of master violinists, listening to the playing of Viotti, and instructed by Anton Stamitz, at twelve years of age he was a brilliant violin player. At thirteen, he composed his first violin concerto, and performed it at one of the Concerts Spirituels. He became a favorite with Queen Marie Antoinette, and was often invited to the Trianon to play for her friends. Through the influence of the Queen, he was given the post made vacant by the death of the elder Kreutzer in 1782.

To Kreutzer Art was everything; politics did not exist. He wrote with equal facility on opera subjects that would please the royal family, the Consul Bonaparte, or the Emperor Napoleon. He was first violinist in the orchestra of the Consul Bonaparte in 1802, and solo violinist of the Emperor Napoleon in 1806. During the bloody days of the terrible revolution his compositions impartially reflected passing events, his vivid fancy dramatizing them with fascinating brilliancy.

Upon his return to Paris in 1796, after an extended tour through Italy, Germany and the Netherlands, he was appointed professor of violin at the newly founded Paris Conservatoire, and in the Rode-Kreutzer-Baillot method he helped establish the principles of violin playing as they prevail to this day. In consequence of his concert tours, his fame had spread far and wide, and many distinguished pupils were attracted by his genius. In 1801, he was given Rode's place as solo violinist at the Grand Opera, and in 1817 was promoted to *chef d'orchestra*.

As a composer Kreutzer is best known today, especially to violinists, by his "42 Etudes ou Caprices pour le Violon." This is one of the most valuable of technical works in the entire literature of the violin. It is taken up preliminary to the "24 Caprices" by Rode, but like the Bible or the Book of the Law, is never discarded. He also composed some 19 concertos, 15 string-quartets, and numerous trios and duos besides the operas, all of which have now more or less passed into oblivion.

In 1806 Beethoven honored the famous violinist by dedicating to him his violin and piano sonata (op. 47) which became known throughout the world as the "Kreutzer Sonata." There seems to be scant information as to the occasion for this dedication, as there is no record of a friendship between the two, and it is even said that Kreutzer never played the sonata, and had but little sympathy for Beethoven's style.



RUDOLPH KREUTZER

Kreutzer was made a Knight of the Legion of Honor in 1824, and in that year became general director of music at the Grand Opera, retiring the following year on a pension. A broken arm obliged him to give up his professorship at the Conservatory in 1825, and also to retire from the concert stage.

His last composition was an opera, "Mathilde," which he finished in 1827. He offered it to the new director of the Opera House for production, and to his great chagrin, it was refused. His health began to break shortly after, and in 1831 he went to Switzerland, hoping to regain his strength there. He died at Geneva on June 6, 1831.



THE INFLUENCE OF JOSEPH JOACHIM

By Edmund Severn

It was in the Fall of 1888 that I was first privileged to hear the Joachim Quartet, then at the very zenith of its power, both as to performance and influence. Used to the refinements of the Boston Symphony Orchestra, under Wilhelm Gericke, I had been disappointed in the performances of the Berlin Philharmonic which, while more robust in style, was certainly inferior, both in personnel and performance, to the Boston organization. But there was to be no disappointment over Joachim. Not withstanding an expectation founded upon his immense reputation, and fanned by the fires of imagination since my childhood, Joachim's playing came as a revelation to me. It was as a quartet artist that Joachim made the greatest impression on me; in fact, he seldom appeared in Berlin as a soloist during my two years' stay in that city. After all the intervening years, filled with varied musical experiences, Joachim still remains, by far, the greatest quartet player I have ever heard.

The programs of the Joachim Quartet were conservative in the extreme with Haydn, Mozart, and Beethoven, the "big three" which formed the backbone of their repertoire. Beethoven was stressed, and was on every program with one, two, or sometimes, all three numbers. The three Schumann quartets were also great favorites of Joachim. The Brahms' quartets were rarely played, except in a spirit of propaganda; since, to the majority of Berliners, Brahms had not arrived. There was still doubt as to his merit, and especially so as to his merit as a quartet writer. For old time's sake, one Mendelssohn quartet was played each season; but that composer's works in this genre were not highly esteemed, either by Joachim or his associates.

It will be seen, then, that Joachim was a strict purist who held his activities within narrow bounds but, within these bounds, there never has been his like since that time. One who has heard the Beethoven quartets, played by the Joachim Quartet when at its best, will look in vain for a repetition of the experience. Let us examine the causes of these wonderful effects:

In the first place Joachim was the greatest violinist in musical history, who devoted himself to string quartet playing.

Second: De Ahna, an eminent violin soloist, who made his début at the age of twelve years in Vienna and London, and who had been chamber-virtuoso to the Duke of Saxe-Goburg-Gotha, was the second violin. To hear the interplay between two such great artists, each capable of answering the other in full, was a delight. I have never since heard a second violinist in the class of De Ahna.

Third: Emanuel Wirth is probably the greatest quartet viola player that ever lived; certainly the greatest, by far, that I have heard. With Wirth it was not a question of virtuosity, although he was a master, both as a violinist and a viola player; but such sincerity, and such tremendous emotional power, are not met with many times during the span of a human life.

Fourth: Robert Hausmann, pupil of the great Müller and the greater Piatti, was an ideal quartet 'cellist, brought up under the very eyes of Joachim, who, in 1879, made him teacher at the Royal High School of Music in Berlin, and 'cellist of his quartet. So much for the personnel of the organization.

But there was another factor which was of great importance in helping toward the extraordinary effect which this little band of musicians made upon the auditors of those days. I have reference to the instruments upon which they played. Joachim and De Ahna played upon Stradivari violins of the best type, and when that is said, all is said. Nevertheless, it was the viola and 'cello, both by Nicholas Amati, which gave the Joachim Quartet its distinctive quality of tone. The viola was of immense size, as I can personally testify, having essayed to play upon it at the invitation of Mr. Wirth. It was originally intended to be played upon the breast, hence the German term for viola, *bratche*. As for myself, I could not reach it so as to play effectively; but Wirth, more than six feet high, and built accordingly, had no trouble with it. The tone was immense, and it made a true link between the 'cello and the violins.

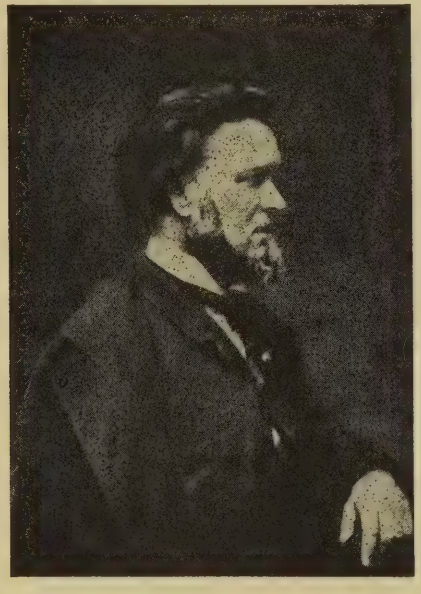
Hausmann's 'cello was also a very large instrument, with a very deep voice; quite a different thing from the little solo 'cello which we find in present day String Quartets.

Here, then, in these wonderful instruments, lay the secret of the full, rich, deep and powerful tone of the Joachim Quartet. Professor Wirth told me that, when the quartet visited Paris for the first time, the musicians crowded around him saying: "Let us see your viola, we have heard nothing like it before." But they might also have added a word for the 'cello, which was almost

equally remarkable. How well I can remember lingering in the Sing Akademie, in Berlin, until the audience had departed, gazing my full at that 'cello, with its golden varnish and perfect, red-grained top, without a crack.

And the men were worthy of the instruments: Joachim was a player of great imagination; an imagination which did not confine itself to the rehearsal room. I have been told, that there was no such thing as a cut-and-dried performance of any masterwork, the other players obliged constantly to watch Joachim for inspirational changes in the details of his work. Thus each performance was a new creation, having the effect of freshness which is the mark of inspiration. The other three members of the quartet vied with Joachim in bringing out their solo passages in the same manner as that of their honored leader, albeit tinctured with their own individualities.

Of major importance, however, was Joachim's remarkable conception of the Beethoven quartets. One



HUBERT LÉONARD

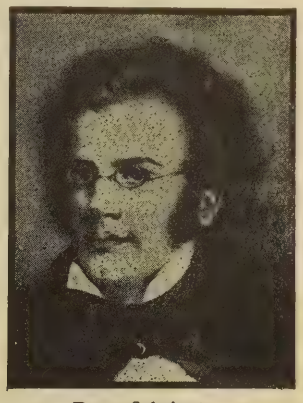
felt himself in the presence of a revelator: Here was the full voice of the great composer unhindered by the medium of its production. Here was the depth and loftiness; the overwhelming sadness; the light humor, the trickery; yea, and the very roughness of the master, all given clearly forth.

As to the influence of Joachim, through his Quartet, upon chamber music, the world over there can be no two opinions. It was profound and far-reaching. In the United States it amounted to a renaissance, since, although string quartets had been formed, in New York and Boston, by Germans, seventy-five years ago, when the influence of Spohr was paramount, it was Joachim's influence which, from 1880 on, scattered string quartets the country over. In particular we are reminded of the Spiering Quartet, of Chicago; and the Marcosson Quartet, of Cleveland. And how well I remember that I was responsible for twenty-six quartet concerts during the first season after my return from Europe, in 1890. We gave one concert a week, and had three hard rehearsals. It was a veritable fever we youngsters had; caught from Joachim and "given" to many others, since the germs were potent.

Joachim's influence on violin solo playing has been characteristic in that it has served to purify the aims

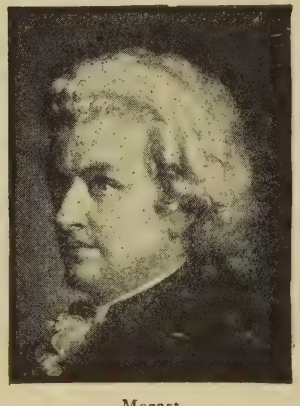


Felix Mendelssohn

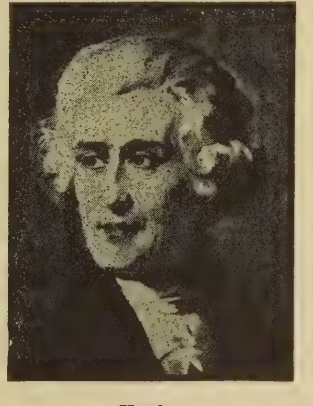


Franz Schubert

of solo players. Largely through his influence the show piece has been relegated to the end of the program. He literally played the Beethoven Concerto into popularity and, without him, who knows where the Brahms concerto would now be. From the time it was composed—in the neighborhood of 1880—Joachim played it in the teeth of an adverse criticism which would have discouraged most violinists and rendered the rest apathetic. All of his pupils were obliged to learn it whether they liked it or not; and many of them secretly did not. It is not so long ago that the critics



Mozart



Haydn

were calling it the concerto *against* the violin; indeed, so great a player as Ysaye did not appreciate it, and boldly said that he could not sing upon his violin in the Brahms Concerto—a most unfortunate remark from one who was the greatest violin soloist of the past forty years. But the present incumbent for high-



BY PERMISSION OF BRAUN, CLEMENT & CO., NEW YORK.

AMATEUR PLAYING 'CELLO.

FROM THE PAINTING BY C. M. ROSS.

est honors, Kreisler, has repeatedly made a most glorious success of this concerto, and it has now come to occupy its true place, beside the immortal Beethoven.

What Joachim did for the Brahms concerto, he had already done for the Bruch G minor; though that was a lighter task. Still, when Joachim first began to play it, there was much adverse criticism for this manifestly popular work. In short, for any music which appealed to him, Joachim was not only a friend, but a warrior.

A week spot in our hero's musical armor was his detestation of the music of Wagner, and all his followers. I have seen Joachim withdraw from the Berlin Philharmonic Concert Hall directly before the performance of a Wagner number, his face plainly showing pained disgust. He seemed distressed that Wagner's Tannhäuser Overture should be on such a program, and disgusted that people should be willing to listen to it.

Another weakness, in my opinion, was his failure to see the true value of the compositions of Vieuxtemps and Wieniawski. To be sure, they are vastly inferior in musical content to the works of Bach, Beethoven and Brahms, but, in their place, they are of great importance. In the development of violin technique, including tone and the singing style; and in inculcating the solo style, we have nothing quite so good as the works of these two great violinists of the Franco-Belgian School. I am convinced that Joachim and the teachers of the Hochschule negelected these works greatly to their own disadvantage, and still more so, to that of their pupils.

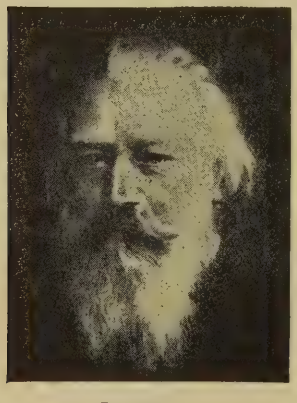
Therefore, while one can plainly see Joachim's influence in present day virtuosi from a musical standpoint, it is equally plain that, technically speaking, and in the true solo style, he has had but slight influence.

Our great solo players of the present were developed by teachers of the Franco-Belgian School; the Russian School; the Bohemian School, and their followers; and, in every case, those teachers have used the works of Ernst, Vieuxtemps, and Wieniawski, in addition to Paganini, to develop their pupils violinistically.

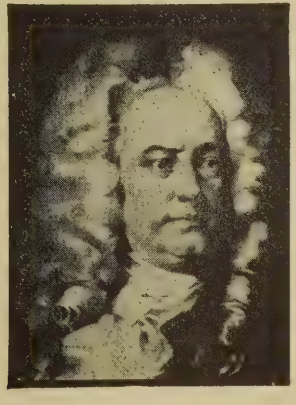
Speaking of Vieuxtemps, Ysaye said: "Vieuxtemps wrote in the grand style; his music is always rich and sonorous. If his violin is really to sound, the violinist must play Vieuxtemps, just as the 'cellist plays Servais. You know, in the Catholic Church, at vespers, whenever God's name is spoken, we bow the head. And Wieniawski would always bow his head when he said: "Vieuxtemps is the master of us all!"

One sees here the reason why with immense opportunities, so few real soloists were graduated from the Hochschule; also why the output of chamber music artists, and soloists who played like chamber music artists, was so great.

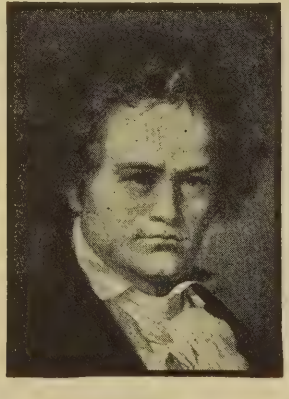
However, there is enough glory for Joachim, and his was, after all, the higher mission; and even those players developed under other auspices cannot escape his marvelous influence. For now, no man would dare to make the major part of his recital program a mere succession of show pieces. The public is educated to Bach, Handel, Mozart, Beethoven and Brahms, to name the great ones, and Joachim did a major part of the educating; either personally, or through his influence, in his teaching and through his quartet programs.



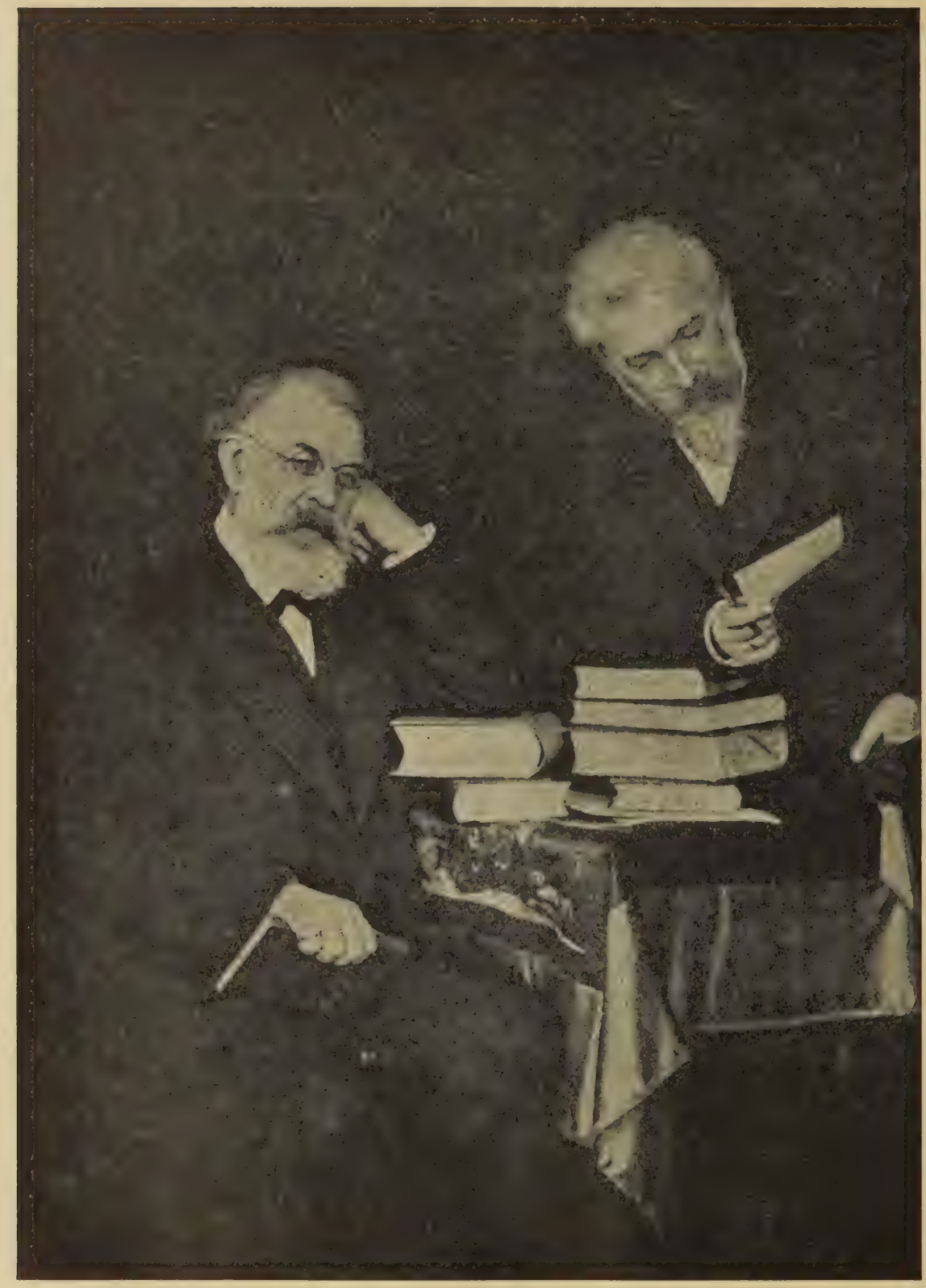
J. Brahms



Handel



Beethoven



JOSEPH JOACHIM AND ANDREAS MOSER

Joseph Joachim Andr. Moser



JOSEPH JOACHIM AT TWELVE YEARS OF AGE.
From a pencil drawing by Frau Moritz Hauptmann.

JOSEPH JOACHIM

BY

ANDREAS MOSER

IF we ask what musician has exercised the most important influence upon the development of musical delivery during the nineteenth century, the first name that springs to the lips is that of Joseph Joachim. Paganini, the famous sorcerer of violin-playing, was the most sensational of all virtuosi; Liszt, the cosmopolitan fire-spirit of the piano, the most universal; but the fame of being the deepest and most clarified of all artists belongs to Joachim. His artistic being is rooted in the principle that to render the master-works of our musical literature in the utmost possible perfection, is the best way to help others. This rather than a selfish virtuosity he made his aim. For more than half a century Joachim has preserved unbroken fidelity to his lofty ideal; by teaching and example he has not only supplied his contemporaries with a practical artistic conception of our masterpieces, before unknown; but he has been careful that coming generations shall feel the influence of his labors, so rich in blessing.

Born June 28, 1831, in Kittsee, in the neighborhood of Presburg, the old coronation city, Joachim came to Prague as a little child to enjoy the instruction of the concert-master Serwaczynski. His progress was so rapid that he made his début in a concert in the "Adels-kasino" on March 17, 1839.

This début led to a friendship with Count Franz von Brunswick, whose sister Therese played such a striking rôle in the life of



BY PERMISSION OF FREDERICK HOLLYER.

JOSEPH JOACHIM.

AFTER A PAINTING BY GEORGE FREDERICK WATTS.

Beethoven, as the object of his one enduring love. Quartet-playing was zealously cultivated in the homes of the music-loving aristocracy, and there Joachim, even in his tender childhood, came into closer relation with that genre of music of which he ultimately became the highest exponent. His earliest remembrances are most closely linked with that honored name which was to be the guiding star of his career—Beethoven.

In the autumn of 1839, Joachim, then a lad of eight years, removed to Vienna. There he ultimately studied with Miska Hauser and with George Hellmsberger, senior; but Joseph Böhm was the teacher who first showed him the path to technical mastercraft. While Dittersdorf and Wranitsky are regarded as the founders of the older Viennese school of violin-playing, which culminated in Schuppanzigh, Clement, and Mayseder, Böhm is not only the founder of the new era of violin-playing, but is also the most noted teacher of the violin belonging to the nineteenth century. Heinrich Wilhelm Ernst, Joseph Joachim, and a multitude of other prominent violinists were his pupils. From his Viennese teachers Joachim gained that sovereign mastery of the violin-neck to which he specially owes his free, smooth bowing, and which enables him to endow each stroke with a personality of its own—a musical character within the powers of no other violinist.

During his stay in Vienna, Joachim conquered every difficulty of a virtuoso's education. His removal to Leipsic in the spring of 1843 brought him into the full current of musical life. Mendelssohn and Schumann had united in raising the old City of the Cantor, on the Pleisse, into the musical center of Germany. In founding the conservatory there, they planted an institution of the first rank. It seems to have been the intention of Joachim's relatives to allow their prodigy to grow into artistic ripeness in such a seat of education; but Mendelssohn was wiser. "After the careful examination which I have given him," wrote Mendelssohn, "I do not think that he needs the conservatory; more especially he does not need a teacher in violin playing. He can work on alone with confidence, and play before David from time to time for the benefit of his advice. I will play regularly with the boy myself, and will be his adviser in musical matters. He has neglected the study of harmony. I advise him to take this up with Hauptmann, so as to learn all that a true artist must know. I lay the greatest emphasis upon a thoroughly liberal education, and will make it my personal care that the boy receives this from noted and famous sources."

Under such leadership the intellectual side of the lad's genius developed with unexpected rapidity. Step by step, he not only won unenvied recognition from the best of his intimate comrades, but also the loving sympathy of the elder masters to whom he looked up with reverence.

From this period dates Joachim's association with Spohr, Robert and Clara Schumann, Liszt, and Berlioz. The genuine fatherly feeling with which Mendelssohn made him happy is shown so clearly in a letter from the noble master to Joachim's relatives in Leipsic (written in London, May 28, 1844), that I quote the opening sentences:

> Honored Sir: I must not neglect to send you at least a few words about the unexampled success which our dear Joseph scored yesterday evening in the Philharmonic by his delivery of the Beethoven Violin Sonata. The rejoicing of the whole public; the unanimous love and respect of all musicians; the heartfelt liking of all who truly care for music, and who build the most delightful hopes upon such talent, were all evident.
>
> I thank you. You and your wife were the means of bringing this exquisite boy among us. I thank you for all the joy which he has brought me personally. May Heaven keep him in good, sound health! Then everything else which we can wish for him will come; because he does not need to become an excellent artist and a good man; these he is already, as surely as a boy of his age can be or ever has been.

David made Joachim concert-master of the Gewandhaus orchestra when he was hardly out of boyhood; and at sixteen he was installed instructor in the conservatory at Leipsic. With the departure of Medelssohn, however, this city lost its attraction for him, and he accepted an invitation from Liszt to become concert-master at Weimar.

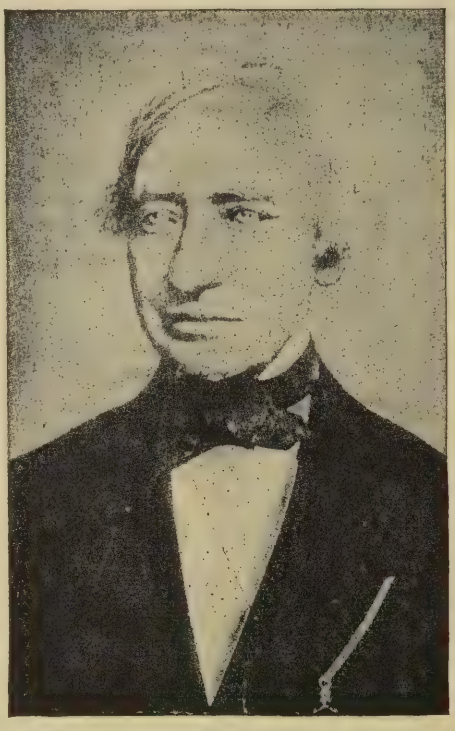
He entered the cozy little city on the Ulm in the autumn of 1850. The eyes of the civilized world were concentrated upon it on account of Liszt's efforts to build up a prop-

aganda for the works of Richard Wagner. Under the banner of "Lohengrin" and "Tannhäuser," Joachim stepped into that circle of youthful stormers and hotheads which preached "Progress in Music" and had declared "war to the knife upon conservatives."

Joachim enrolled himself beside Raff, Bülow, and Cornelius, under Liszt's outflung banner, "The Aims of North German Music." It looked, indeed, as if he were to be a most eager advocate and forwarder of the reformatory idea which then heated his spirit to the seething-point. But with the appearance of Liszt's "Symphonic Poems" the pupil of Hauptmann and Mendelssohn gradually returned to reason. He began to draw a dividing line, fine as a hair, between Liszt the virtuoso and Liszt's creative works. From the virtuoso he endeavored "to learn and absorb his God-like gift with so much eagerness that he never ceased to cherish in his inmost heart the deep, full remembrance of a thankful pupil." From Liszt the composer Joachim was separated from the beginning by an impassable chasm, which, upon the appearance of Liszt's and Wagner's "active propaganda," widened into a complete breach.

The new movement resolved itself into partizanship and soon overstepped all prescribed boundaries. Joachim wrote to Liszt, August 27, 1857: "I am utterly opposed to your music; it contradicts all that my power of comprehension has drawn as nourishment from the genius of our great ones. Were it thinkable that I must ever deny them what I have learned to love and honor in their creations,—were I thus robbed of what I feel to be music, your strains could not fill for me the horrible desert of annihilation. I cannot be your helper, and, being opposed to you, can no longer appear to accept as my own affair what you and your pupils are defending."

In the severe battle between conflicting sentiments which raged in Joachim's soul, he found support and counsel in Bettina von Arnim, the gifted friend of Goethe and Beethoven; but the flattering proposal to go to Hanover as concert-director came as a release in his hour of need. His installation in the Hanoverian court dated from January 1, 1853. Joachim at once assumed the duties of officiating concert-master, presiding at the representation of the important operas; "insuring an equality of action and a beautiful tone in the string quartet; enhancing the artistic performances of the orchestra by occasional assistance as soloist;" leading the symphony soirées of the royal chapel; and



JOSEPH BÖHM.
From a photograph.

lending his aid in the court concerts both as director and as soloist. These functions were all fulfilled by our master, who in his twentieth year was universally recognized as the greatest living violinist, and as one of the greatest masters of all time. His affectionate recognition among artists assured him unmeasured admiration from his great contemporaries and the most friendly feeling from the reigning house.

Joachim's repeated coöperation in the music festivals of the lower Rhine built up a delightful friendship with Clara and Robert Schumann, which forms one of the most charming episodes in the history of our music. The letters of the poet-composer disclose that, his wife excepted, no one stimulated him to such eagerness for work as did the Hanoverian court concert-master. At

the same epoch there appeared in the society of Schumann that phenomenon who was to play the most important rôle of all in Joachim's life — Johannes Brahms.

This "Hamburg musician," then unrecognized, arrived in Hanover in the spring of



JOSEPH JOACHIM
At the time of his first appearance in Pesth.

1853, and excited Joachim's intense interest by the finished compositions which he brought with him. As the latter expressed it: "There is in his playing that intense fire, that energy and precision of rhythm, which prophesy the artist; and I have never met an artist of his youth whose compositions contain so much that is remarkable."

Joachim was accustomed to spend the months of his vacation pursuing his scientific studies in the university city of Göttingen. There he furnished "Johannes Kreisler, junior," with that letter to Schumann which immediately elicited the laconic reply: "This is he who should come." A few weeks later the "Neue Bahnen" issued the article, signed by Schumann, in which, with prophetic divination, he predicted the importance of Brahms.

The bond of friendship between Joachim and Brahms was cemented for life by Schumann's tragic fate when, overcome by melancholy, the latter sprang into the floods of the Rhine. Schumann's eyes were closed forever on July 29, 1856; and by his grave his two friends vowed to be faithful to his noble widow to the end. All the world knows how honorably they fulfilled that promise.

Six years later (April 24, 1862), Amalie Weiss, a singer who had previously been employed in the Vienna Kärntnerthortheater, appeared (as *Fides*) for the first time before the Hanoverian public, and excited universal interest by her dramatic power. Joachim, who soon after learned to know her better in the house of his colleague Scholtz, not only admired her as an eminent artist, but also discerned in the maiden's voice the clean, deep nature which dwelt within her. This discovery soon led to the engagement, and — on June 10, 1863 — to the marriage of these two artists, whose triumphs are written in unfading letters in the history of musical interpretation.

The warlike events of the year 1866, which preluded the hegemony of Prussia in Germany, brought the idyllic art-life of the Hanoverian court to a hasty close. Joachim, whose principal sphere of work was lost by the flight of the royal family, used his liberty for a concert tour. Wherever his violin sounded, people bowed down in amazement at his skill in interpretation — a skill which in nobility and high quality remains to-day unequaled.

In the meantime, Berlin, which had wished to retain Joachim at his first appearance there (December 15, 1852), now signified a popular desire to attach, at any price, this king of violinists to herself. Joachim, also, desired a permanent connection; and in the fall of 1868 he removed with wife and children to the Prussian capital, of which he has been the eminent artistic figure for thirty-three years. A sphere of activity as director of the newly created Royal High School of Music now opened, which so well fulfilled his inclinations and desires that he dedicated to it his best strength. To share his instruction, founded upon the classics of the French and German schools, a constant stream of diligent pupils has hastened from all the lands of the earth.

Joachim's artistic descent, if we trace it back to Böhm, who was once a pupil of Rode, runs past Viotti, Pugnani, and Somis to the revered founders of the Roman (Corelli), the Paduan (Tartini) and the Venetian (Vivaldi) schools of the violin. It is a mistake to class Joachim's method as German and as opposed to the modern Franco-Belgian school. His is rather a transplanting of classic Italian-French traditions which, in a roundabout way, through Vienna, have now found in Berlin their most pronounced representative. Joachim's name, however, should be linked with the founding of a new era of violin-playing, in so far as he has made useful the tools inherited from his forerunners and developed them into the deepest depth of penetrating musical spirit. A he was the first of his time, so he has remained the greatest, not only in his own narrow territory as musician-violinist and violinist-musician, but more particularly in the kingdom of interpreted music as a whole. As Tausig expressed it, "No one but Joachim can bring to light what he finds in the depths of Beethoven's compositions. People imagine they honor our master especially when they call him the greatest Beethoven player,—probably because they are accustomed to consider the work of the 'Mighty One' as the culminating point of our art, and its perfect interpretation as the highest point attainable by a player. Schumann has already declared Joachim the best interpreter of the phenomenal music of Bach; but we may just as correctly honor him as the most perfect interpreter of both classic and romantic. Where the subject is capable of awakening his intellectual interest, his interpretation is always equally high. Seen through the medium of his deep, sympathetic feeling, his hearers understand its artistic structure anew in all its purity and beauty. His taste, ripened so remarkably early, his feeling for beauty, his unfailing refined inner sympathy, united with truly ethical skill, give him this power."

Bülow, whose admiration of Joachim was boundless, once said after a concert which the latter had given with Clara Schumann in the Berlin Singakademie (in 1855): "This is an evening never to be forgotten, which will have a place of its own in the memory of those who have been partakers of its feast of art. Every one of them was filled to the full with lasting inspiration. It was not Joachim who played Bach and Beethoven yesterday—it was Beethoven himself. It was not an interpretation of the highest genius—it was a revelation. Even the incredulous must believe in the miracle. Such a transubstantiation has never before occurred. Never before has an art-work been placed before the inner eye so living and so clear; never has the deathlessness of genius been so splendidly and so sublimely verified. We should have listened to him on our knees."

It is difficult to say whether Joachim occupies a higher place as a soloist or as a chamber-musician. At all events, he has in the latter department a circle of followers and admirers too wide to have been dreamed of by former generations. Here he has fulfilled a mission in two respects—he has widened the comprehension of Beethoven's last quartet, and he has brought out the creations of his "comrades in playing and in battle."



JOSEPH JOACHIM IN WEIMAR.

From a pencil sketch by Herman Grimm.

We know from Joachim's letters that at a time when all the world mocked Brahms with the nickname of "Messiah" (and there were few who believed in the final triumph of

Brahms's productions), he regarded this artist as the greatest master of our day — a nature pure as a diamond, white as snow.

But Joachim has not accomplished the ever-memorable as a teacher and an interpretative artist merely. He takes a prominent place among his contemporaries as a creative genius; and if his orchestral compositions, which, without exception, owe their being to the master's "storm and stress" period, have not obtained from the general public the favor which they deserve, they have certainly won him the admiring recognition of such men as Schumann, Brahms, Liszt, and Bülow. He has also enriched the violin with works which entitle him to a place beside the greatest masters who have worked for it as a solo instrument. I will mention but the little "Romanza in B Major" (Opus 2), composed in Leipsic; the "Nocturne" with orchestra (Opus 12); and especially the "Conzert in Ungarischer Weise" (Opus 11), the "Concerto in G Major," and the "Variations." These are enduring memories of a deep musical inner nature, which has known how to pour out its riches of thought in the most perfect and artistic form. It is a pity that there is an obstacle to their becoming widely known. They are for the most part so difficult that those violinists only who are masters of their instrument, and who are perfected in the interpretation of the romantic and the classic, can venture upon their reproduction.

A highly developed sense of honor, of rank, and of human justice goes hand in hand in Joachim with nobility of artistic convictions. A man in the best literal sense, he fought out in Hanover with the theater intendant, Count Plater, many a dispute in questions of creed; and later, in Berlin, he threw down the glove to the Minister of Culture when the latter endeavored to interfere in the internal affairs of the High School. Severe against himself as artist and man, he demands from his pupils the fullest reverence for their profession; but he has a warm heart for all their human wishes and needs. All of them, therefore, old and young, men and women, look up to him with enthusiastic reverence; he is their guide in art, their spiritual counselor, and their fatherly friend.

This allegiance found an overpowering expression when in the Berlin Philharmonic, on April 22, 1899, was held the festival celebration of Joachim's sixty years' jubilee. Answering a call sent out by the author, all the living pupils of Joachim, wherever scattered, hastened thither to offer him such homage as was never before the lot of a living master.

The string quartet of the Élite Orchestra, two hundred strong, organized in his honor, consisted exclusively of his pupils. The cello-players were those only who, having taken part in Joachim's quartet lessons, felt themselves to be his pupils in spirit. The foundation of the basses was represented by twenty contrabassi; the wind instruments (doubled) were recruited from the best strength of the Royal Chapel, the orchestra of the Berlin Philharmonic, the Ducal Chapel in Meiningen, and the teachers and pupils of the High School. Fritz Steinbach of Meiningen directed. Among the forty-four first (and as many more second) violinists,— eighty-eight in all,— twenty-eight altos, and twenty-four cellists, there were dozens of famous virtuosi, concert-masters and professors. As they brought with them their costly concert instruments (it took a million marks to insure them against fire), there streamed out from that mighty orchestra waves of tonal beauty such as mortal ear had never before received. The gray-haired jubilar entered the crowded hall to the gay crash of a prolonged fanfare delivered by a military band of fifty playing the trumpets and kettle-drums of the middle ages.

No king could have asked a better reception from his faithful people. The gaily dressed crowd rose up like a wall, with hand-clapping and waving kerchiefs. When the wave of feeling had subsided, Rosa Poppe, a court player, spoke the prologue written by Herman Grimm, the friend of Joachim's youth. Then came the enchanting notes of Weber's "Overture to Euryanthe," whirling and eddying into the heights. Petri (from Dresden) the concert-master, a favorite pupil, played Joachim's "Variations." The next numbers of the program consisted of the three orchestral pieces which had been very near Joachim throughout his life, and which had had a great effect upon his artistic development: the "Overture to Genoveva," by Schumann; the "Overture to A Midsummer Night's Dream," by Mendelssohn; and the finale of the "Symphony in C Minor," by Brahms



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MUSIC AND THE DANCE. BY CHAPLIN

THE DANCE IN MUSIC

BY

ARTHUR ELSON

IN prehistoric times, dancing probably arose from pantomimes that described scenes of hunting or war; and we find many such dances among savage tribes today. As religion developed, it adopted the dance for its ceremonials; and finally dancing became an independent art.

Egypt, which seems to have been the source of ancient civilization, had many dances, often united with music. The tonal art must have been held in high esteem in a land where the rays of the morning sun were said to draw melody from the statue of Memnon. Among old Egyptian relics is an actual picture of a musical conservatory, of the time of Amenhotep IV, about 1375 B. C., in which singing, playing and dancing classes are shown, as well as a lunch-room. Many of the dances were accompanied by the clapping of hands, in much the same fashion that existed in our own plantation camp meetings. Music was allowed in every Egyptian temple except that of Osiris, at Abydos.

Circular dances were often found among sun-worshipers, sometimes with a sacrificial victim in the center. The dance about the bull Apis, and that of the Hebrews about the Golden Calf, were circular in form. Many of the Biblical songs, such as that of Miriam, or Deborah and Barak, were also pantomimes, in which the singer acted the sense of the words. Sometimes the bystanders may have joined in with handclapping.

The Greeks had festival dances, and even military dances that simulated pursuit, battle, and capture. The *cordax* was a comic dance of rather vulgar character, sometimes given with masks. The *emmeleia* was the stately dance of classical Greek tragedy, while there were other stage dances on special subjects, such as "Theseus in the Labyrinth," etc. These dances were often accompanied by the music of flutes and reed instruments of various sorts. The word "orchestra" comes from the Greek "orchestrion," meaning the place for the dancers;

and, as the dancers were often flutists, the term has come down to us as a place for the instrument-players.

Dancing obtained a great vogue in Greece, as the following story will show. A gentleman named Cleisthenes had promised his daughter to the one among her lovers who could prove himself the best dancer—perhaps the first testimony on record that girls are fond of good dancers. In the contest, Hippoclides excelled, but after completing the *emmeleia* he insisted on standing on his head and gesticulating with his legs as an added touch. Apparently this style was not popular in Greece, for the shocked Cleisthenes exclaimed, "O son of Tisander, you have undanced your marriage." But Hippoclides, perhaps caring more for skillful dancing than matrimony, replied, "That is immaterial to me."

In Rome the dance became largely a matter of professional pantomime, which grew to be remarkably expressive. An Eastern prince, visiting Nero, found himself unable to understand a Latin play, but when a famous dancer appeared, he could follow the meaning of every motion. When presents were offered to him on his departure, he said he would prefer the dancer, whose powers of wordless expression would make him a valuable interpreter.

In the Middle Ages dancing was little cultivated as an art. Its chief form seemed to be the popular "Reigen," or circular dances like those of the early sun-worshipers. A survival of these may be found in some children's games, such as "Little Sallie Waters."

But the advent of the more cultivated Troubadors and Minnesingers brought a revival of dancing. In Germany a quick dance was often followed by a slower one; and the return of the quick dance at the end brought about a sort of first rondo effect. In France the use of a slow dance followed by a quick one led gradually to the form known as the French overture. But perhaps Spain exerted the greatest influence, for the Moors had many instruments and developed many dances. Some religious dances arose in Spain as well, such as the stately *sarabande* which the altar-boys danced on Holy Thursday. Handel's "Lascia ch'io pianga," first used in his opera "Almira," is a sarabande, originally danced in that work. The stately character of that dance is well shown by this selection. The Flagellants, or self-chastising monks, had a sort of penitential dance which they used in times of plague or other calamities, but these, like the dances of public thanksgiving, had no special effect on music. By the seventeenth century we find the old dances fully developed, and much used as independent musical compositions.

The old English *morris dance,* perhaps originally called *morisco* in imitation of the Spanish (or Moorish) *fandango,* is nowhere very clearly described, although Edward German (Incidental music to "King Henry VIII") and others use it in modern music. It was joined with an earlier English pantomime celebrating the deeds of Robin Hood. It was lively in style, and could be given in a progressive form that would carry the dancers from place to place. Will Kempe danced thus from London to Norwich.

The *gaillard,* or *galliard,* was a more graceful affair, also lively in character. In Italy and France its Roman origin gave it the name of Romanesca, and Liszt's setting of such a dance-song (the piano piece "La Romanesca") will show its dainty character. The English style was rather involved, and we read in an old letter, "Our Galliardes are so curious that thei are not for my daunsyng, for thei are so full of trickes and tournes, that he which hath no more but the plaine Singuepace is no better accumpted of than a verie bomgler."

This *cinque-pace,* or five-step, is mentioned in "Much Ado About Nothing," where Beatrice says, "Wooing, wedding, and repenting is a Scottish jig, a measure, and a cinque-pace." The jig, or *gigue,* was a rapid 6/8 or 12/8 movement, showing the lover's haste; the *measure,* perhaps derived from *passo-mezzo,* was more moderate and stately; while the irregular five-step effect of the *cinque-pace* gives a witty illustration of the breaking-up of domestic harmony.

The *gigue* was named from the German word "Geige," meaning violin; and that instrument was certainly well suited to the



THE FANDANGO

From a painting by Kindler

waltz in which the main idea was to cover much distance. France took the waltz from German models in 1795, but Parisian writers claimed that it "had been a French dance for four centuries." Leclerq, however, describing the early volte, called it like a gaillard, and showed that it was danced in a more leaping style than the true waltz. Our present waltz, therefore, probably originated with the German peasantry, in the eighteenth century. The waltz reached England in 1812, but an earlier "Waltz Allemande" was originally known there. A caricature of the year 1800 is entitled "Waltzer au Mouchoir," and shows a new use for the handkerchief in spanning a too ample waist. Chopin and Rubinstein have made the waltz an independent piano form, while Tschaikowsky and Berlioz have even used it in the symphony. Some think the waltz an offshoot of the minuet, but the latter was aristocratic, and would hardly have given rise to peasants' dances. The waltz is written in 3/4 time, but should be played as if written in 6/4. The polka comes from the Bohemian *pulka,* and is in a skipping 2/4 rhythm. This does not afford much variety, but Raff, Rubinstein, and Bendel have put some originality into the form.

The *schottische,* or "Scotch," is in even rhythm, but slower and more varied. Other Scotch dances are the *reel* and the *strathspey,* both rapid. The latter shows much of the dotted-note effect that is called the "Scotch snap"—usually a sixteenth note followed by a dotted eighth.

The *galop* is another rapid dance, and many galops are found useful as piano exercises in wrist action and octave work. But like most of our modern dances it has had little influence on the great composers.

The Russian *kamarinskaia* is another lively dance for men, which Rubinstein has employed in the symphony.

In Bohemia, Dvořák introduced two new movements in his symphonies, the *dumka* and the *furiant.* The dumka is slow and elegiac in character, and may have given rise to the melancholy English dance known as the *dump,* and to our phrase "in the dumps." The furiant, as its name shows, is wildly spirited in style.

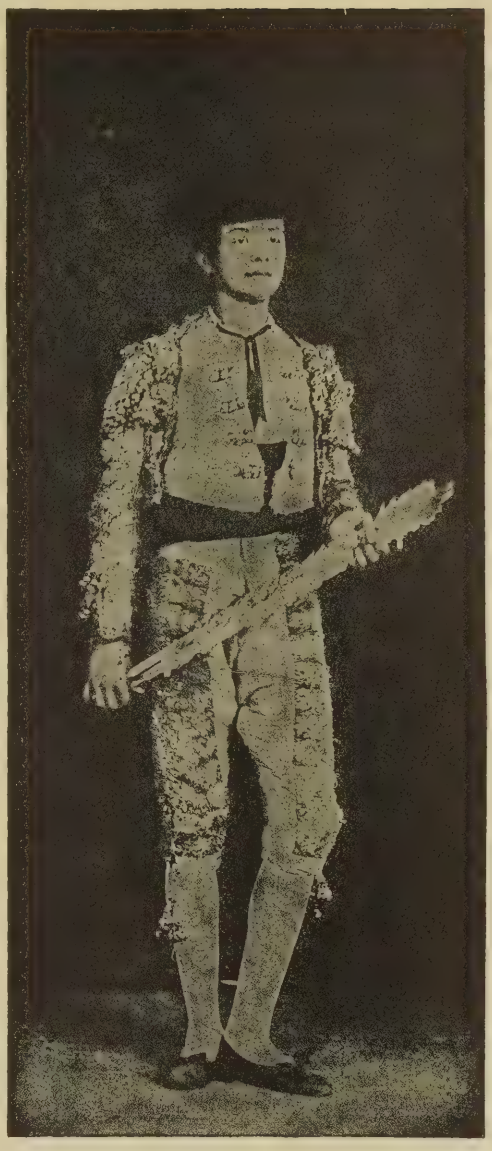
The Hungarian *czardas* and other spirited dances have had their influence on Brahms and Liszt.

The *march,* which may be classed with dances, may be in 4/4 or rapid 6/8 time, and is always rhythmical. A famous example is the wild Hungarian piece known as the "Rakoczy March," Liszt's setting of which, in a 12/8 rhythm, gives an effective march, and Brahms used even a triple rhythm.

The *mazurka* is a Polish dance, in 3/4 time and rather capricious style. Chopin has made it an effective piano form.

Freest and best of the dances in music is the *Polonaise,* a stately affair that originated when the Poles marched in triumph before their victorious leader, John Sobieski, after vanquishing the Turks. Again we must turn for examples to Chopin, who has made the Polonaise one of the most spirited and brilliant forms of music. It is written in 3/4 time, and its many contrasts give it the effect of a grand fantasia. But it has a marked underlying rhythm in its accompaniment, the first beat being made up of an 8th note and two 16ths, while the rest of the measure is made up of four 8th notes. Chopin's "Military Polonaise" gives a clear illustration of this rhythm.

Of the modern dances, the two-step may be dismissed as a march. The waltz, however, has more history. The old French *volte,* danced by Henry III, was much like a waltz, and may even have given rise to the name. Thoinot Arbeau wrote of it, "You may pursue the volte thus through many turnings, whirling now to the right and now to the left." Of course the word "volte" means a turn. The same writer says also, "You shall return your partner



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to her seat, where, do what she may, she will find her shaken-up brain full of swimmings and whirlings; while you will probably not be much better off." Then follows the familiar complaint, "I beg you to consider if it be decorous for a young girl to straddle and stride."

Germany developed the waltz, which was popular by Mozart's time, and much the same as the rustic "Laendler." For a time the waltz was known as the "Deutsche," or German, and our use of "German" for cotillion probably came from this fact. Germany had also the "Langaus," a sort of

rapid style of the dance. The *loure* was a somewhat slower *gigue,* and the *canary* still another form, between the first two in speed.

The *hornpipe* is essentially English. Though now a favorite with sailors, it was first a country dance, and like the English horn it obtained its name from the shepherd's pipes.

The *hay* was another rustic dance of England. It was a circular affair, much used at May-Day festivals; and when Shakespeare ("Midsummer Night's Dream") makes Titania say, "Come, now, a roundel and a fairy song," he is not referring to a vocal round, but to this dance. The *hay* was sung, but not as a round.

The *allemande,* shown by its name to be of German suggestion, if not origin, was in 4/4 time, with a moderately cheerful and rapid style like an *allegretto.* It is not absolutely certain that the allemande was a dance, but it became the first number in the old dance-suites.

The *courante* was a dance in triple rhythm, and had a rapid tempo, as its French name, which means "running," would imply.

The *gavotte* drew its name from the town of Gap, near the Pyrenees. It was first danced by the inhabitants of this place, who were called Gavots. The gavotte is in 4/4 time, with a mild flavor of syncopation caused by its beginning on the third beat of the measure. It is in moderately fast tempo, and its genial character is enhanced by skipping intervals and short, crisp phrases. The trio of the gavotte often contained suggestions of the musette, an instrument like the bagpipe.

The *minuet* is the best known of the old dances, because it stayed in vogue for a long time, and was included in the sonata and symphony. It is in slow triple rhythm when used as a dance, but the classical composers often treated it freely.

The *chaconne* was a slow and dignified dance, usually in triple rhythm, though instances are found in even rhythm. It always begins on the first beat of the measure, and is generally in major. The old Italians (seventeenth century) used it for church services. At present it is best known through Bach's famous "Chaconne" for solo violin.

The *pavane* was another slow and stately dance, but in even rhythm.

The *passacaglia* was a slow dance in triple rhythm, not unlike the chaconne, but more often in minor. It was danced with much exaggeration and bombast, the dancers pairing off and following the example of a leading couple. The name is thought to have been derived from "passo gallo," or rooster step, although some derive it from the Spanish words, "pasar calle"—"going along the street."

The *braule,* or *brawl,* was another slow dance for pairs in imitation.

The *bourrée* was not unlike the gavotte, but brighter and quicker.

The *rigaudon* was another fairly lively dance, invented by the dancing master Rigaud at the court of Louis XIII, and often sung and danced simultaneously.

As already indicated, many of these dances were sung as well as danced. The old song-dances were usually called *ballets,* from the Italian word "ballare," to dance; and our word "ballad" comes from the same source, although now modified in its meaning.

But the dances were far more important as instrumental compositions, forming the *Suite.* The term suite meant simply a series, or "set," of dances. At first the term *partita* was used, but by Bach's time the dance-groups were known everywhere as suites. The old suite was somewhat elastic in form, but usually consisted of allemande, courante, sarabande, and gigue. This, it will be seen, was not unlike the succession of movements in a symphony, with the slow movement in third place. There were other dances and pieces which the composer could use in the suite. He could begin with a prelude, which was sometimes named *intrada, preambule, fantasia, overture,* or even *sinfonia.* The last word was applied rather to instrumental interludes before being adopted for orchestral sonatas; and such "symphonies" are found in Bach's "Christmas Oratorio" and Handel's "Messiah." Sometimes a *toccato* was used for introduction—a difficult piece displaying



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technic and "touch," as its name implies.

Before the gigue the composer could introduce *intermezzi,* usually from two to four dances. These were generally examples of moderate tempo, like gavottes or minuets, so that they would not duplicate the style of the preceding sarabande or the final gigue.

Variations were allowed in all movements except the allemande and gigue. If these variations were slight embellishments, they were spoken of as *les agrémens,* but a more decided variation was called a *double.* Handel's suites are free in style, and we find them containing many such doubles. It was also possible to repeat some movements, giving two courantes, or gavottes, or minuets, instead of one. Sometimes a *fugue* was introduced, usually after a toccata. The old suites kept very close to one key throughout, so that the variety of dances did not entirely do away with monotony. Other suite movements which were not dances were the air, or simple melody, and the *burlesca,* or *scherzo,* in playful style. The latter, however, was a much more primitive affair than the symphonic scherzo.

Although the dance-forms of the suite are only partly used in modern music, a number of other dances have exerted some influence as separate musical forms.

The *tarantella* is an Italian dance of rapid, running tempo, usually in 6/8 rhythm. It is said that the name comes from the venomous tarantula, as a victim of that spider's bite was cured by the exertion of dancing wildly to rapid music, but the story sounds apocryphal.

The *saltarello* is another rapid Italian dance, of skipping style, as its name indicates. Mendelssohn used a saltarello as the finale of his "Italian Symphony."

The *Siciliana* is a slow 6/8 piece (or song) of rhythmic and melodious effect.

The later Spanish dances are not well known outside of their native land, but they play a large part in local or national festivals. The *seguedilla* (Sevillana), made familiar in Bizet's opera "Carmen," is a lively 6/8 dance, which should be accompanied by castanets. The *bolero* is more moderate, and in 3/4 time. Sometimes it includes passages of the *tirana,* a gentle 6/8 melody. Delibes has included a tirana in the ballet music of "Lakmé." Another popular Spanish dance is the *fandango,* of which the *malaguena, roudena, granadina,* and *murciana,* are varieties. The *jota* is rapid in style and written in triple rhythm. The Spanish Gypsies have an attractive 3/8 dance known as the *polo gitano.*

Other national dances, of more influence on music, are the *halling* and the *springdans* of Norway, much used by Grieg and other composers. The *halling* is a boisterous affair, in which the dancers grow wilder and wilder, and finally try to kick the low rafters of the barn or other building where the dance takes place.

The actual music in use for dancing today is far below the old suite forms in dignity and beauty. Our waltzes are usually commonplace, and our other dances too much devoted to "rag-time." The American "rag-time" has been defined as syncopated music, or "ragged time"; but while that idea is descriptive, the term probably came from the negro festivals known as "rent-rags," which were given to raise money for the landlord. Of course, the dance-music at these occasions was in "rag-time," so the latter derivation may possibly lead us back to the former, after all.

"Rag-time" in itself is not a bad influence, as the varied and syncopated rhythm lends interest to the music, but so far it has been written almost wholly in the simplest and most infantile of harmonic styles. The uneducated public rises no higher than the plainest tonic-dominant effects, with an occasional subdominant—the "three chords" of banjo and mandolin playing. These appeal to the trained musician with about the same bald simplicity as a trivial sum in addition would appeal to a student of the higher mathematics. Their message is usually too simple, like the talk of an unschooled child. Some folk songs have a simplicity that unites with the most moving beauty, but we find very few such gems in our own popular music. There is no reason, however, why the dance music of the present should not be made more worthy in style, without losing any of its popularity. But whether our dances will or will not grow to influence music greatly, we must acknowledge that, in a historical sense, at least, music already owes a great deal to the dance.



ON PLAYING THE VIOLIN

By JOHN DUNN

BROADLY speaking, Violin Playing, or the art of playing the violin, is divisible into four distinct branches, namely, fingering, bowing, style, and expression. The last of these has to be regarded as including what is commonly known as "soul," intuitive discernment, or an inborn aptitude for grasping the true spirit of whatever may be performed. These divisions are given here in the due order of their relative importance; for which the first two, *i.e.,* fingering and bowing, commonly called technique, are to be regarded chiefly as a means to an end, the other two, style and expression, are far more important, exacting, and rare of achievement, besides being of loftier significance. That style and expression rank higher than technique and form, so to speak, the true measure of violinistic achievement is abundantly proved by the shoals of student-prodigies, nine-tenths of whom, though well advanced in the matter of technique, rarely, if ever, arrive at distinction in the higher artistic qualities, and then only after many years of thoughtful study.

Without in any way deprecating the acquirement of technique—absolutely necessary, indeed, as a foundation on which to build the higher artistic qualities—a warning cannot be too strongly enforced against that glorifying of technique which has all too frequently blighted the career of many a promising artist. Irresponsible, uninstructed press reporters, led by mercenary (un)musical agents, have much to answer for in forcing a too credulous but otherwise blameless public into false views and much misplaced support.

Having, I trust, by these few preliminary remarks sufficiently impressed upon the mind of the reader the relative importance of and the difference between technique and the higher qualities of style and expression, and shown how the latter form, in the highest sense, the real test of a player, I may now pass on to a more detailed consideration of each division, separately, and in turn, so far as the limits of this article will permit.

Inasmuch as it would be impossible for a violinist to devote much attention to expression until he has acquired at any rate a moderately advanced degree of technical equipment, we will first deal with this part of the subject. At the same time, as every first-class teacher knows, many points of style, and to a limited extent also of expression, can, and should be, taught almost from the very earliest stages.

The first requisite next to talent is, of course, a violin and bow, the choice of which is best left to some reliable judge—one's teacher or a violinist friend. For a beginner to have the use of, say, a five thousand-dollar "Strad." would hardly be advisable; the risk of damage would be too great. Yet, on the other hand, the more advanced the player, the finer should be the instrument chosen for his use. I venture to say that a very large measure of the success of a solo violinist is due to the quality of the instrument upon which he plays, and in no less degree is the progress of a pupil affected by this same factor. Unfortunately a considerable number of the finest-toned instruments have fallen into the hands of amateurs, who rarely play upon them, probably because they lack the necessary skill. This is a distinct loss to the music-loving portion of mankind, and it is a thousand pities that no law exists to prevent these otherwise well-meaning "collectors" from closeting such much-needed treasuries of sound.

Imbued with an inborn commercial instinct, coupled with a vanity for hoarding up art treasures of certain increasing value, these selfish "collectors" vie with each other in "running up" the prices of the choicest gems, until the figures are far beyond the limited means of the struggling artist. In this wise do they show their love of art, arguing that by locking up some of the most exquisite art-creations, mediums of soul in sound, they are saving them from destruction! As it happens, however, that the great artists know better how to preserve valuable instruments by keeping them in use and in order than the ordinary non-playing amateur can possibly do with them out of use and out of order, the argument hardly holds good.

The finest violins for the highest order of playing are those made by the best Cremonese makers, Antonius Stradivarius and Joseph Guarnerius del Jesu. Other fine old makers of violins suitable for solo-playing are Amati, J. B. Guadagnini, Bergonzi, Rugerius, Stainer, Landolphus, Gagliano, Grancino, Lupot, Pressenda, Rocca, and Vuillaume, besides some of the best specimens of early English makers, and occasional exceptions amongst the old Tyrolese makers, such as Albani, etc. I do not recommend the common factory-made "trade" fiddle. The tone of such manufactures is either thin and colorless, or hard and grating, and therefore unlikely to inspire a learner with the beautiful, or to improve or soothe the temper of either pupil or teacher. While there are plenty of violin-makers in many large towns and elsewhere producing better-toned violins at very little more cost, to say nothing of the fact that many nondescript old violins with a good tone are to be

obtained cheap, why suffer from imported noise-emitting rubbish, made but too often from baked instead of properly seasoned wood?

Next to suitably shaped hands, the most important condition toward the attainment of correct, as well as advanced, technique is a proper method of holding the violin and bow. That this is overlooked will occasion little surprise when I state that rarely, if ever, during fifteen years' experience of teaching has a pupil come to me unhampered in this respect. I have no hesitation, therefore, in pointing out to certain classes of so-called "teachers," that neglect of this point is responsible for the disappointment of many a student in regard to the higher technical development. For the benefit alike, then, of the erring student and the careless teacher, I will attempt to set forth some guidance in the A B C or foundation of technique.

The bow is held by the thumb and middle finger, assisted by the other fingers. It is better perhaps that the thumb, instead of being placed on the stick near the nut, should be placed partly on the nut, barely or not more than touching the stick, the middle finger falling almost exactly opposite the thumb. The rest of the fingers must then be allowed to fall in a natural way on each side of the middle finger, all touching each other at the point where they touch the stick. They must assume a slightly curved appearance, the tips protruding a trifle over the stick (not clutching it), except the little finger, which rests lightly on the top (not spread out), being too short to protrude like the others. The index finger, the chief function of which is pressure, should be allowed to lean slightly over on its outer side in order to facilitate its pressing on the stick whenever required. Care must be taken not to allow the index finger to press higher up than about a third of an inch above the first joint from the finger-tip (*i.e.,* the pressing point should be about midway between the first and second joints). As the thumb has to bear the brunt of the counterpressure, it will add to its comfort if, in the event of the ebony being too high, the edge of ebony is slightly shaved or filed round at the point where the thumb presses. The joint at the middle of the thumb must be bent neither too much outward nor yet curved inward, but be just slightly outward, except when playing near the heel (nut), when it should be about straight.

As to the holding of the violin itself: Stand erect, with the weight of the body on the left foot; the right foot spread out a little in advance, and *not* behind the left. Place the neck of the violin between your thumb and first finger, and without moving your head either to the right or left, lift the violin into position against your neck so that your left jaw and part of your chin rest firmly on the chin-rest at the left side of the tail-piece. (Chin-rests are a great help in gaining a firm hold, and no violin should be without one.) The violin, slightly tilted over to the right (looking toward the scroll), should be kept well in front by placing the left arm quite underneath the instrument, always holding the neck-end of the violin high enough to be on a level with your chin. The violin should rest neither on nor against the shoulder (this would prevent its being kept well in front); nor should the left elbow rest against the body (this would mean that the neck-end of the violin was not being held on a level with the chin).

The position of the left hand on the neck of the violin may be next considered. Allow the neck to rest between your first finger and thumb, the latter about half an inch distant from the peg-box, with its tip showing a similar distance, and almost perpendicularly above the finger-board, while the first finger comes in contact close to the peg-box, the whole finger from its lowest joint mark being clear above the finger-board. Great care must be exercised by beginners lest the thumb should fall to a horizontal position with its tip touching the peg-box, or lest the thumb should clutch so tightly as to prevent the hand from shifting along the neck to the higher positions. The palm of your hand should not be allowed to come in contact with the neck of the violin. Weak or double-jointed fingers or thumbs are at a great disadvantage in holding the violin and bow, as well as in fingering.

A good test of a correct position of the left hand is to place the index finger on the note F-natural (first, or E string), second finger on C-natural (second string), third finger on G-natural (third string), and fourth finger on D-natural (fourth string), with due attention to all the foregoing remarks. It will then be observed that the thumb, instead of being squat against the neck, hardly touches, except at the side nearest the peg-box. If the thumb were kept perfectly flat against the neck, there would be a difficulty in the fourth finger reaching over to the G string; but by being thrown ever so slightly off the flat, the fourth finger is brought nearer, and is better able to reach the strings.

All these rules and remarks refer to what is termed the *first position,* and they should be strictly adhered to, except where, as in advanced playing, awkward chords or large extensions of the fingers necessitate the disappearance of the tip of the thumb below the finger-board—in some cases until it presses quite under the neck.

The *second position* is reached by moving the whole hand a full tone higher up the neck, and maintaining the same relative position of first finger and thumb as in the first position. This is best accomplished by the beginner if the first finger is placed on, say, B-flat (second string), and the pressure of the thumb released sufficiently to enable the whole hand to move simultaneously with the first finger to C-natural (a tone higher). The *third* and *fourth positions* are reached in a similar way, being respectively one and two tones from the second position, and two and three tones from the first. At the *fifth position* we come to where the neck joins the body of the violin.

In order, then, that the hand may reach this and the higher positions, the tip of the thumb should be allowed to fall lower for each position, until at the *sixth* or *seventh position* it presses against the bend of the neck above the "button."

An early acquaintance with the positions, up to and including the sixth or seventh, is advisable. After gaining a moderate proficiency in the first and third positions, and in moving with tolerable ease from one to the other, the remaining positions should be taken in the following order: fifth, second, fourth, sixth, and seventh.

In every "Method," or "School," are to be found studies devoted entirely to each position, as well as numerous examples on the passing from one position to another (see, for example, those in Tours' "Violin Primer," Spohr's "School," and David's "School," part II). The readiest means of gaining proficiency in passing from one position to another is by practising single note scales in three octaves. There are several published arrangements of scales. Perhaps the best for simplicity of arrangement and practical method of fingering are Schradieck's. These commence with scales passing through two octaves in one position, suitable for elementary players, and contain, besides those in three octaves, all scales in double-stopping. When playing in the higher positions it is a good rule to keep down the first (sometimes the second, third, or fourth) finger as a basis, as long as possible.

"Gliding" in violin-playing, or, as it is called by singers, *portamento,* has characteristics peculiar to stringed instruments played with a bow, and more especially peculiar to the violin. The variety of effects obtainable from the different possible ways of gliding from one note to another is very interesting. Moreover, these effects form aids to expression which tend perhaps to make the violin even a more perfect medium of expression than the human voice. All that is necessary, however, for the purposes of the learner is to avoid faulty gliding by a knowledge of the correct method, slight variations from which are sure to suggest themselves to the resourceful student when sufficiently advanced. There are three ways of correctly gliding from one note to another, the rules for two of which apply whether the two notes are on the same string or on two different strings, provided that the two notes are slurred. If one of the two notes is a natural harmonic—say, for instance, the middle E or B, E or G sharp above it on the E string—the gliding may be done with either of the fingers used for the two notes; but should both be ordinary stopped notes, the gliding should be performed by the finger stopping the first of the two. It would be faulty to glide with the same finger which stops the note glided to (this latter being a stopped note), the effect partaking somewhat of that drawling or whining quality observed in a nocturnal song in the language of the feline race! The gliding should be continued only on the string on which it commences and until the second note can easily be reached, or even to the position in which the second note is situated. The third way is available when both notes are stopped with the same finger, when of course the gliding is done by the same finger which stops both the notes. Good taste will help the student to avoid unnecessary drawling in this last case.

In the event of two notes played with separate strokes of the bow requiring to be connected by a glide, which frequently happens when the two are at large intervals apart, such as a sixth, octave, tenth, etc., the gliding, though done with the finger which stops the first note, is taken with the stroke which plays the second note.

The study of double-stopping (playing two notes together) is best approached by practising an open string together with stopped notes on the next string above or below. Owing to the increased difficulty in respect to intonation and independence of finger required for the mastery of intricate passages in double and treble stopping, including chord playing, this branch of technique forms one of the chief obstacles to amateurs with limited time at their disposal for practice. Indeed, not only amateurs, but also a large proportion of professional players, find double-stopping a stumbling-block. Whether this is owing to a musically defective ear, or to a want of appreciation of the niceties of calculation connected with accuracy in gauging the various intervals, or to an inability to convey these to the fingers, I am unable to decide. I do know, however, that a close attention to intervals usually produces a marked improvement, so long as the ear itself is not at fault. As a help it is invaluable, nay indispensable, to have a thorough knowledge of the theory of music and harmony, more especially that portion relating to intervals.

A ready recognition of the nature of intervals and the different forms of scales should be acquired by the violinist almost as soon as he has learnt the gamut, for it must always be borne in mind that the violinist has to make each note for himself. The finger-tips should fall firmly on the strings, the weaker fingers not less so than the others. With many players the fourth finger has a tendency to curl up instead of being held in readiness for use. This must be corrected. Successions of octaves or tenths are played by gliding the fingers along the strings; therefore the not uncommon proceeding of raising the fourth finger before each octave or tenth would be as faulty as it is unnecessary. The ability to trill easily, with rapidity and evenness, comes only with a certain amount of advancement in technique. Though some possess a more beautiful trill than others, a good trill is more of an accomplishment and less in the nature of a gift than, say, "vibrato" or "slurred-staccato"—of which more presently—but to those who have the knack, all three effects are, from the similarity of their production, closely akin.

Bowing technique is, if anything, more difficult, and at the same time less understood, than finger technique. A *moderate* degree of facility is more readily

acquired in bowing than in fingering, but it is in the higher development of bowing where so many already far advanced in finger technique still fall short. Imperfections in bowing are not so easily detected as imperfections in fingering, otherwise many solo players (some of popular repute) would be held as falling short of the mark.

I have no doubt the reader will have heard it said that in order to learn how to bow straight, and to make the bow move parallel with the bridge, it is necessary to watch the bowing in a mirror. But no mirror is required for the purpose. Simply place the middle of the bow on, say, the first or second string, so that it is parallel with the bridge; draw the bow to the point by gradually dropping the forearm; then push back to the middle, also with the forearm, being particularly careful all the while not to move the rest of the arm (from elbow to shoulder). Now push and draw the bow to and from the heel (nut), allowing the whole arm to move gradually forward from the shoulder and back again to the same place as originally, at the middle of the bow. The wrist bends the hand gradually upward as the bow travels to the point, and the reverse toward the heel, being bent neither way at the middle. The hair of the bow will thus lie flat on the strings at the point, and gradually become tilted over toward the heel, until from the middle to the heel only the side of the hair touches the strings. A little pressure, however, will easily bring more breadth of hair in contact. These are the rules for a scientifically straight method of bowing. Very little practice will suffice for falling into the way of it.

Nothing looks more inelegant in a player than crooked bowing and a stiff wrist. On the other hand, ungainliness is turned to gracefulness by correctness of method. Elegance and gracefulness are highly essential, to the lady violinist especially. No exaggeration should be indulged in. The distance of the arm from the body varies, of course, according to the string being played upon. Never quite close to the side even when playing upon the E string, the arm will have to be raised considerably for the G string. The antiquated custom of practicing with a book placed between the arm and the side of the body is absurd, as the arm never touches the side so closely. Moreover, a tendency to a curved form of the arm belonging to youth, and caused by unduly raising the elbow, has its advantages in certain kinds of bowing, and usually corrects itself as much as is necessary with the development of arm strength.

The immense variety of existing bowings would require a separate volume for their enumeration alone. It is enough to mention here the more difficult kinds only: *Solid staccato,* played detached with the upper part of the bow; *spiccato,* played entirely with a loose wrist in the middle (or slightly below when the tempo is slow) of the bow; *arpeggios,* played with similar wrist-action to that which should be used naturally when crossing the strings; *slurred spring-bow,* which requires no action of the wrist or arm beyond their throwing the bow on the strings, the elasticity of the bow doing the springing or dancing; and *solid slurred staccato.* This last species is generally acknowledged to be a gift, and as I have already said, closely akin to *vibrato* and the natural trill. Those few players who have *staccato* as a natural gift will require no explanation as to its method of production. I doubt also whether there is any advantage in specially practicing it. Certainly, to those who have not the gift, and whose hand and wrist formation are at fault, practice will avail nothing. But if the formation of the hand or wrist be not at fault, then the whole of the method of bowing, or some detail, may be, and should be corrected. In my opinion, correct early training goes a long way toward obviating the drawback.

Tone production varies in character with each individual violinist, just as the handwriting of one person differs from that of another. There is no secret beyond correct method (already explained) and individual taste. Practice does the rest. Power combined with refinement should be aimed at, and crushing the tone by the weight of the arm, or any unneccessary clumsy pressure resulting in "scrapy" tone, should be guarded against.

In the above general and somewhat hasty survey of fingering and bowing technique, I fear that many and, perhaps to some, important details have, owing to the limits of a short article, been omitted. But the most vital points have been carefully explained, and with these safe landmarks, combined with constant self-criticism and painstaking practice, sufficient knowledge should be gained, both to counteract drawbacks resulting from faulty teaching, as well as to check any tendency to go astray further.

Supplementary to this portion of the subject I give the following list of well-known and celebrated studies, etc., arranged in progressive order, from the most elementary to the most advanced:

Berthold Tours' "Primer" (Novello).
Spohr's "School" ("Academy" Edition) (up to and including the sixth position).
Kayser "Studies," Books I and II.
Mazas' "Études," Op. 36, Book I.
David's "School," Part II (the positions).
Dont's "Études" (preparatory to Kreutzer).
Kreutzer "Studies" (Peters' Edition).
Leonard's "Études Classiques."
Fiorillo's "Studies" (Peters).
Rode's "Caprices" (Peters).
Gavinies' "Études" (Peters).
Alard's "Ten Études Artistiques."
Dont's "Études," Op. 35.
Bach's "Six Sonatas for Violin Alone."
Paganini's "Caprices."

Style may have several significations. It may refer to mere correctness—correct notes, bowings, strict time, evenness of tone—when it is called Correct style or Orchestral style; it is usually too stiff, precise, and stolidly cold to be worthy, however advanced the tech-

nique, of the distinction to rank with the finer or solo-playing style. This latter is distinguishable from the former by a more or less refined feeling or lofty sentiment pervading the whole; a greater attention to detail in phrasing, character, and individuality further investing the solo style with more distinction and value.

The solo style would be out of place in the orchestra where the correct style is all that is required, any detail or individuality coming properly from the direction of the bâton and at rehearsal. Of course, there are many gradations of players, solo and otherwise, from correct to fine; but taking the highest standpoint, even the Correct includes a very highly developed technique, and many other additional qualities of the correct order, though lacking the higher qualities connected with style and expression.

Besides the Correct style, there is the old French Classical style (most appropriate for classical music) of Viotti, Rode, and Kreutzer, which reached its highest development with Spohr in Germany. Then there is the Bravura style, originated by Paganini, who was mainly responsible for the invention and introduction of novelties of technique and the higher development of difficult double-stopping passages, runs, etc., which were afterward adopted by French violinists in forming what is known as the Modern (or "showy") French style. This is exemplified in the compositions of De Bériot, Vieuxtemps, Wieniawski, and Ernst, who was more strictly a follower of Paganini than the three first-named. Vieuxtemps was perhaps the greatest exponent of the modern or brilliant French style, just as Spohr exhibited the highest development of the old Classical French style.[1] The concertos and pieces of Vieuxtemps are a great advance, both as regards technique and musical value, on the now no longer fashionable De Bériot compositions. The latter's beautiful "Seventh Concerto" is, however, still popular with moderately advanced players, but to modern technique the majority of his pieces are mere child's play.

The insular position of England seems more likely than anything else to be responsible for that country having possessed no violinists in the past with any distinctive solo style. Some claim that the English style is of the stolid, coldly correct order, resembling the national characteristics; but as I have already explained, these are not consistent with a fine or solo style. It simply means that hitherto English violinists have confined themselves to the orchestral manner.

Style can only be conveyed by example. Hence, in addition to having a first-rate teacher, no opportunity should be missed of hearing players of rank whose playing partakes of the traditional characteristics of the great artists who helped to form the various styles above described. Except to a limited extent, the serious study of style commences along with the list of exercises given, beginning at Kreutzer.

The best solo works for study are:—

David's "Concert-Studien" (12 Concertos by Viotti, Rode, and Kreutzer).
De Bériot, "Concertos" Nos. 1, 6, 7, and 9.
Spohr, "Concerto" No. 2.
David, "Andante and Scherzo."
Spohr, "Concerto" No. 11.
David, "Concerto" in D.
Vieuxtemps, "Fantasie Caprice."
Vieuxtemps, "Ballade et Polonaise."
Mendelssohn, "Concerto."
Spohr, "Concertos" Nos. 8 and 9.
Bruch, "Concertos" Nos. 1, 2, and 3.
Beethoven, "Concerto" in D.
Spohr, "Concerto" No. 7.
Lipinski, "Concerto Militaire."
Vieuxtemps, "Concertos" in E, D, and A minor.
Ernst, "Fantasie on Rossini's 'Otello.'"
Ernst, "Airs Hongrois."
Ernst, "Concerto" in F-sharp minor.
Paganini, "Concerto" in D, etc.
Tschaikowsky, "Concerto" in D.
Brahms, "Concerto" in D.
Saint-Saëns, "Concerto" in B minor, etc.

Expression depends upon the appropriate employment of the various degrees of emphasis, accent, light and shade, different qualities of tone production, gliding, vibrato, hurrying and slackening of speed, etc. The safest guides in these matters are good taste and a thorough knowledge of harmony and form in musical composition. These, combined with a musically emotional temperament, with an enthusiastic and deep love of the best music, may achieve the highest success. A great deal depends on the kind of expression, and upon where the expression is placed. Many players think that, so long as they play with expression of *some* kind, it matters nothing how and where it is placed. This would be as incongruous as if a painter were to place a street of houses in the middle of a sea, or a cow grazing upon a sky, and equally senseless. There are few hard and fast rules for the application of the means of expression. One generally begins by slavishly copying other players. The best models should be chosen, carefully noting their best points; experience and general musical knowledge should do the rest.

What, however, above all makes a player who has all the artistic qualities truly great is "soul," or catching the spirit or inner meaning of the composer: distinguishing his finest touches, varying moods, mistaking not sad for gay, simple for impressive, nor burdening a dance movement with wailing expression, nor yet marking an adagio with the regular accents common to dance rhythms. Technique may be gained in a few years; expression is the study of a lifetime.

[1] "Style" is synonymous with and often termed "School," but this is confusing. Style has no reference to pose, or appearance of a player in action.



VIOLIN PLAYING

By ARTHUR ELSON

WHILE the piano tone is obtained by a single motion, involving merely the pushing down of a key, the violin tone demands the use of both hands in a much more delicate and complicated manner. The moving of the bow by the right hand, and the fingering or "stopping" of a string with the left, are both to be done in more delicate and accurate fashion than the pianist uses in his art. This makes it hard for any one to teach violin playing in a written article. But the attempt will be made here to outline briefly the chief points of violin technique and execution.

The violin player may stand in one of two positions. Some advocate placing the weight evenly on both feet, but the so-called Spohr position, which is considered correct by many, places the weight mostly on the left foot. The right foot may be advanced a little. It will be found that in this position the right arm will have perfect freedom of motion. The left arm should not be bent into any strained position, as it must move freely in the fingering. The violin should be held by the chin and shoulder, and supported very little by the left hand. The neck of the violin should not sink between the left thumb and first finger, but be held between the middle joint (or the ball) of the thumb and the root joint of the finger, without pressure, except for special reasons. The left-hand fingers may be held pointing a little toward the shoulder, so that in the first position their tips will fall naturally on the B, C, D, and E of the A string. The fingers must be kept independent, and made to work from the knuckle joint without having the hand move. The fingers should be kept slightly apart from one another. Flexibility and velocity depend upon this independence, while strength is necessary for good tone quality. The latter comes with practice. The fingers should not be straight and stiff, but slightly curved. Exercises for the hand, like those given in this volume by Elizabeth Fyffe, may be used; but Gruenberg, in his "Violinist's Manual," advises care in their use, and a doctor's permission as a rule.

The bow is held in the right hand with the fingers thrown over it in almost a straight line, but bent at a small angle from the knuckles. With the fingers thus extending down on the side of the nut-end of the bow farthest from the body, the right thumb touches the nearer side of the bow, just opposite the middle finger. The fingers must be bent in so that the thumb may be slightly curved instead of stretched out straight. The wrist will be allowed to hang down a little. The right elbow is kept near the side for the most part, and never allowed to stick out far to the right, away from the body. While the middle finger and thumb hold the bow, the first finger guides, and the little finger balances it. The right arm need not be pressed too closely against the side, as was formerly taught, but it should be kept on one level for each string, not changing until another string is called into use. Freedom of the arm stroke is the important point. The instrument may be slanted so that with the bow on the G string, and just clearing the edge of the violin, the forearm is about horizontal.

Of the three divisions of the right arm, which are the upper arm, the forearm, and the hand, the first is apt to be overused by beginners. The upper arm should not move in bowing except when the last third of the bow, nearest the nut, is used. The forearm is to be used with the middle of the bow, and yet many beginners stiffen their elbows for such work, and give the upper arm a faulty backward motion. The upper arm is to be quiet, except in its third of the bow-motion, and in changing strings. The hand is used to keep the bow at its proper angle with the strings, and to lift it off them whenever a rest or a pause in the phrasing occurs. Beginners often keep the bow too constantly on the strings. The hand is also used in extensions at the end of bow-strokes, giving a method of connecting these strokes properly and fluently.

Tone production may be begun with the *martelé,* or rather *detaché,* stroke, given with the full length of the bow. For the first third, the upper arm draws down the lower arm and hand. For most of the rest of the stroke the forearm swings down and to the right. Just before the end of the stroke, the hand and fingers swing slightly to the right also. The thumb may be taken off in the last movement, and the bow allowed to rest in the palm of the hand near the base of the thumb. The hand extension is brought about by a rotary movement of the wrist, the bow being pivoted between the thumb and middle finger, except in the case mentioned. The taking off of the thumb is a guide to a correct extension, so that later on the thumb may be kept on the bow at all times. Hand extension prevents arm stiffness. One line of motion should be maintained, unless a change of strings occurs. In any such change from higher to lower levels, the hand must take its normal position for the lower level as soon as possible.

The general considerations of relaxation and mental attention enter always into violin playing. A conscious mental effort must always guide the move-

ment of the bow or the fingers, and an imaginary hearing of the pitch of the next note is necessary for correct intonation.

Theodore Spiering, whose writings form the chief guide for this article, gives the following practice exercises:

1. Put the point of the bow on the string, apply as much finger pressure as possible without altering the arm position, give an up-stroke with the whole bow as rapidly as possible, and take the thumb off the bow near the end of the stroke. (Here the bow will rest against the little-finger side of the palm.)

2. Use the full bow on the down-stroke, finishing the tone by wrist extension and thumb release, and then return the bow upward over the strings at once.

3. Practise down or up-strokes finished by the lifting of the bow off the strings by finger action. The first and fourth fingers give a sudden pressure of the bow against the thumb, for the finger-lift. (It may be stated here that the sign V calls for an up-stroke, and ⊓ for a down-stroke of the bow.)

4. Practise the *martelé* stroke, with pressure, stroke, and relaxation, with a wrist-motion of the bow, moving the hand but keeping the arm still. This hand *martelé* should be practised both at the point and the nut-end (frog) of the bow.

5. Practise the *martelé* with full arm stroke and hand extension, keeping the thumb on the bow and holding the bow on the strings. This is a preparation for *legato* playing.

6. The constant hand position may be shown to the pupil (or tried by the student himself) by a very slow full stroke. The fingers should have the same position, in relation to the bow, at all points of the stroke.

The open strings may be used for early exercises in bowing and tone production. The position of the left hand given in a preceding paragraph, with the finger-tips on the B, C, D, and E of the A string, is known as the first position. Lehmann, in his "True Principles," includes pictures showing the left-hand fingers pointing about half-way toward the left shoulder, and not held at right angles to the neck of the violin. The left thumb is held by many nearly opposite the tip of the middle finger (*i.e.*, the second finger in violin playing), but Lehmann claims that it falls more naturally, and hence more properly, opposite the tip-joint of the first finger.

Good habits of fingering should be insisted upon from the very first, as anything wrong in starting is apt to keep coming up in later work. The fingers must move independently from the knuckle joints, with the hand not too rigid, but never thrown out of its position by the fingers. The latter should be kept near the spot on the string where they will be needed, and it is a fact that the great players avoid high finger-lifts. The stopping of the strings should be accurate, correct in time, and done without spasmodic exertion, but with a strength that comes gradually in practice. The tone should seem to be pulled out of the strings by the bow rather than pressed out, and the stopping may be done with only the actual strength needed for the requisite tone-quality. The thumb may press rather firmly against the violin-neck for support in the stopping, but this pressure must be released for shifting or whenever it is not needed. As correct intonation is an absolute necessity, the student must train his ear and mind at once to notice very small differences in pitch. The fingers should be prepared, or brought near the spot where they will be needed. The ear should not consider notes as detached units, but should take cognizance of the interval needed to reach the next note. Chords may be used to teach fingering, but the beginner should not be given fingerings of undue strain. The G string may be wholly omitted from such chords at first.

Five-note finger exercises (an open string and four stopped tones) are best begun on the A string, which involves an easy position for both left hand and right arm. Scales may be included, beginning with those of G, D, and A. Chromatic scales are valuable in training the fingers to a semitone shift with thumb unmoved, and as a preparation for later work in *glissando* effects. In all such chromatic work, the note must have as much of the time, and the shift as little, as possible. This is true also in shifting to the higher positions. At all times, when a note is played, the finger for the next note must be brought into position, even before it is allowed to touch the string. The bow should never begin its attack until the finger is firmly placed.

The first finger must be held so that it will fall on the string at the proper place. Any "drawing down" of this finger, so that it has to hunt for a higher position on the string before or after touching it, is wrong. The finger must fall at once into its exact position. It is not advisable to play augmented or diminished fifths by using the same finger on two successive strings; the next finger should almost always be used for the second note. The intonation of such intervals demands especial care.

Shifting, or moving the entire left hand in or out one or more tones along the finger-board, is done with relaxed thumb and hand. Some teachers take the third position immediately after the first, but there is no reason why the positions should not come in order. The second position is next above the first, the third next above the second, and so on. In shifting upward from the first position to the second or third, the hand moves as a unit, but in shifting downward the thumb reaches out ahead of the fingers. On the E string, the first position gives F, G, A, B, the second G, A, B, C, the third A, B, C, D, and so on. In the descending (outward) shift, the finger last used should stay in position during the movement of the thumb. The latter goes almost beyond the position sought, and presses on the violin neck only when the finger drops on the string to produce the first tone in the new position. In upward shifting, the finger last used moves up on the string (with the hand) until the new position is reached. The next

note is then played. If the bow is in motion on the string while the finger moves up, causing a rising pitch until the tone in the new position is started, the process is called a *portamento*. The new note may come either on the same string or on another. The moving of a finger over a large amount of string, making the pitch change gradually up to a new note held by the same finger, is a *glissando*. In all shifting, the connection between positions is to be made by the finger just used, and not by the one to be used next.

The fear of the beginner to let go of one position is accompanied by an attempt to get the new tone by a finger extension instead of a shift of the hand. This tendency to finger extension should be avoided, and the hand fully shifted before the new tone is "stopped" by the dropping of the finger on the strings in the new position. The advanced player may find instances where an extension will give better results than a shift, but the beginner must devote himself wholly to the shifts.

The hand feels at ease in the first and third positions, so that in other positions more care must be used to play with correct finger action and accurate pitch. The hand position may be carefully kept the same for all positions, even though in the higher ones the thumb has to alter its shape to conform to that of the instrument. Six or seven positions are used ordinarily.

Before taking up *staccato* work, the *martelé* with the whole bow and the hand stroke should be mastered, as described above. The pressure and stroke come practically together, and the relaxation at the end of the tone. All these are done by the right hand strength alone, the arm giving no assistance, but moving up for a repetition of the stroke. The unity of pressure and stroke require attention.

The academic, or Spohr, *staccato* consists of separate *martelé* strokes in one bow. It is given in a similar manner with either down or up bow. The so-called brilliant *staccato* is a more rapid and dashing affair, developed from the *martelé* hand stroke, though not from the Spohr style. The brilliant *staccato* is a more varied affair and may be obtained from different positions by different artists. It is simply a *staccato* of strong effect and spirited nature, sometimes almost like the flying *staccato*. It is possible to develop a *staccato* from the *tremolo*, in which the bowing is reversed for each note, by slowing the pace and using the *martelé* effect with the bow left on the strings, or lifting the bow off the strings after each tone. If any string crossing is needed, the bow should be adjusted for the new string before any start is made to attack the tone. The left-hand work must be especially clean-cut.

The flying *staccato* is brought about by the lifting of the bow, after each note, by the hand and fingers instead of the arm, though in certain passages the arm is called into play. In the *saltato*, or *arco saltando* (bounding bow), the bow is allowed to drop on the string and rebound of itself, the rebound being aided slightly by the fingers.

The secret of a good *staccato* is the correct *martelé* stroke in combination with a free full arm stroke. The attack of the *martelé* from a stiff or locked position prevents the needed freedom of motion. Often the note is to be given by a hand motion of the bow, the arm following while the hand holds the bow still on the strings, and the hand then moving for the next note, followed again by the arm in the pause between notes.

Legato is a continuous sustaining of the tone by means of bow-changes that make the necessary breaks in continuity as small as possible. The hand extension at the end of an arm stroke gives the best chance for a quick reverse. This is done by a straight-line movement for one string, and an elliptical movement for a change of strings.

The weight of the bow and the arm make it easy to obtain a full tone at the nut, but at the other end (point) of the bow such weight is almost wholly absent, and pressure must be used to make the tones equal in power to those produced by the lower part of the bow. This pressure must of course be maintained during any wrist extension. To equalize the tones, much pressure is needed in the extension after the down-bow. The arm movement should be evenly distributed, giving a uniform speed of the bow across the strings. *Legato* by hand strokes in the upper third of the bow should be practised, the middle third being used for *spiccato* tones. *Legato* should also be practised with wrist (hand) strokes at the nut of the bow.

Legato may be interrupted by lifting the bow off the strings, but the bow-stroke should be continued in the air. When this lifting is done between two notes in the same stroke, the ceasing of the tone and resumption of the next must be very clean-cut. The lifting is done by the fingers. Two up-strokes of the bow may be connected (or rather disconnected) by a silent down-stroke. The *legato* may also be interrupted by a pause at the reverse of the stroke.

The last note before changing strings in a *legato* should not be at all shortened, and the beginner should watch out for this fault. The arm should gradually seek the level of the new string while the hand is playing the last part of its note. In jumping over strings from a lower note to a higher (which means from a higher arm-position to a lower) the arm may be dropped quickly by its own weight, and a string-crossing movement made by the hand to bring the bow to its new angle. Upward crossing is the reverse of this, the wrist anticipating the arm a little.

The hand is to be held so that three strings are within reach of the bow without any arm motion; that is, when playing in one string, the hand is held at such a level that it can make the bow reach a higher string by dropping, or a lower string by raising the bow, without change of arm-level. The higher hand position is generally neglected. The re-

sulting straight or elliptical motions of the hand are an important aid to *legato* in string-crossing. If the crossing is allowed to call for too much arm motion, awkwardness will result. Normally the hand is hung from the wrist as if pivoted loosely upon it, and the extensions and elliptical movements should not make the student forget to adopt the correct right-hand position for ordinary playing.

Staccato and *martelé* strokes keep the bow on the string firmly for sudden accents. In *spiccato,* however, the bow hovers over the strings, brushing them lightly in passing, and being in the air at the beginning and end of the stroke. This is done by a hand-stroke with fixed arm. For increased force, a shorter stroke is used, with a stronger hand-pressure and some added force from the arm.

For *spiccato,* the bow is first held above the string a little, so that a slight drop from the fingers will bring it to the string after the wrist movement has started. At the end of the (short) tone the rebound of the bow helps when it is lifted from the string. Crossing from one string to another is sometimes done by the hand only, but some passages of *arpeggio* and thrown *spiccato* demand a movement of hand and arm as one, the separate wrist movement occurring after rhythmic groups of notes. The *spiccato* as a whole is more akin to *legato* than to *staccato.* While its notes are separate units, the hand movement is much like that for the continuous *legato.* The player must therefore learn to think of a *spiccato* passage as a whole instead of as detached notes. *Spiccato* is usually played near the middle of the bow, but the exact spot for best effect often varies with the bow. One note may be played to each stroke, but sometimes two are so played, in which case the rebound and lift after the first allows the second to be played without effort. In this case half the bow-length used for the single-note *spiccato* is given to each note. Care should be taken to avoid holding the bow up during tone-production, as any restraint on the tone will make it sound weak and hollow.

In a *spiccato arpeggio* on three or four strings, the wrist movement is used only on the highest and lowest tone of each *arpeggio.* This brings about an extension movement, off the string, which enables the wrist to start the return in the opposite direction and accent it. The intervening notes are played with the bow carried along by the arm, the rebound aiding the lift. No wrist movement is wanted for this. For fast *arpeggios* less length of bow and less arm effort are needed. Various parts of the bow may be used here. If the tones after the first are produced wholly by the rebound of the bow, the result is called thrown *spiccato,* or ricochet. The force of the first note is regulated by the number following it in a single stroke. Here, as above, the wrist gives the first note and the arm the intermediate tones.

The *vibrato* is produced by a swinging of the left hand and arm while a single tone is held. This gives a slight but regular rise and fall in pitch, which strikes the ear as a swell and subsidence of tone much like a vocal *tremolo.* But while this effect is bad in singing, it is very expressive in violin playing, *if not overused.* The *vibrato* may be practised with each finger in turn, starting slowly and with a rather exaggerated motion, and increasing the speed gradually. The movement should be kept even and regular, and limited to the hand alone. After it has been mastered in this way, the arm motion may be added. The finger motion is of course a leaning toward and away from the body of the violin, with the tip held fast on the string. The speed is never very great, two such to-and-fro swings a second being a fair average of fast *vibrato.*

The trill is an alternation of two notes in which the lower is produced by an open or constantly stopped tone, and the upper alternated with it by repeated pressure and release of the string. For an open-string trill the first finger gives the repeated upper note, while for a trill with lower note stopped the finger next to the one held on the string does the alternate stopping and releasing. A good trill, as in piano work, depends on the regularity and evenness of the notes, as well as a steady variation of power if such is called for, rather than on speed alone; but of course the best trill combines these qualities with a mastery of speed. The trill demands a correct adjustment and proper relaxation of the hand. The string must be stopped accurately and evenly by the fingers. The thumb should not grasp the neck too firmly. The whole principle of relaxation is well illustrated here: effort is to be used only in those muscles that are needed, here practically the fingers only. At first the student cannot control certain muscles independently of others, but practice enables him to do so. Practise the trill slowly and evenly, increasing speed only when the evenness can be maintained. Any free finger below the trill notes should be held on the string, along with the finger stopping the string. The finger for the upper note is continually dropped upon the string and then raised off it, but not very high. Each note of the trill must have the same length as the others, except when special effects obviate this. Spiering, in his "Advanced Violin Instruction," recommends letting the thumb move to and fro on the violin neck, independently of the fingers, to prevent stiffness. Althaus, in his excellent "Advice to Pupils and Teachers of the Violin," gives exercises for trills in which the upper fingers, as well as those below, are to be held on the strings during practice. Of course the upper fingers cannot be held on the string giving the trill, but may take the next higher string. He also advises against carelessness in neglecting to lift the trill finger high enough to let the lower note sound clearly, and in forgetting to keep the lower note firmly stopped.

Grace-notes and embellishments are practically elements of the trill. In a double trill, the weak fingers must be strengthened by practice, and any variations in finger length adjusted by the position of the hand.

Incidentally, some people's fingers are held together more than is usual by the webs between them. For these, Althaus recommends the minor seventh chord, the major seventh, and the major triad with octave of its lowest note, to be played as broken chords, with four fingers on one string. This will gradually spread the fingers and give them control of finger extension.

Scales may be practised in all keys, involving all positions. In ordinary violin work seven of the latter are recognized, though the great composers often call for higher notes than this would imply. The third, and perhaps the fourth position may be reached with the shape of the hand kept unchanged. In the higher positions the thumb has to yield a little, while the hand is made to keep the fingers at the same height and angle relative to the strings as in the lower positions.

The scale work will demand accuracy in shifting and correct fingering. Schradieck's scale and chord studies, with *arpeggio* practice, are very valuable for the student. Fingering and bowing are partly dependent on the result desired. The best fingering usually gives a repetition of figures fingered alike but on different strings. This avoids too complex effects, and leaves the student's attention mostly free for other things. For the chromatic scale, Althaus gives the open string, the first and second fingers each used twice, and the third and fourth once apiece. In shifting a finger on a string, as D-sharp and E with the first finger, or F and F-sharp with the second, the movement must be made with quickness and precision to keep the notes clearly distinct from one another. Scales should of course be practised in different, and in varying, *tempi*. They may also be begun on different degrees. Much practice in varying positions and fingerings is advisable, for scale passages in actual compositions seldom conform to any set rule, but vary considerably.

The downward *glissando* is done in a way somewhat like that used for the downward shift. The hand moves along evenly, but the thumb is first extended toward the peg-box, clasping the neck and drawing the hand along by contraction. When the hand has about reached the thumb, the latter may make another extension, without letting the finger movement on the strings be interrupted, and another contraction follow. The thumb extensions should be as few and as large as possible.

In ordinary playing the bow is tilted away from the bridge; for chords, however, the plane of the bow may be made vertical, with the hand tilted somewhat backward and the wrist low, for the time being. This procedure is adapted to those chords whose notes are all equally important. Ole Bull sometimes used a very flat bridge, so that by pressure he could make the bow play three strings at once. Such a device is unusual, however, and although it can be done by bowing some distance from the bridge, most chords need only to have their upper note emphasized, in melodic fashion. For this purpose the bow may sweep over the strings in its ordinary sloping position.

Double stopping, or playing two tones at once on different strings with a finger on each, is a test of accurate intonation. If the student has been careless about pitch, his double stopping will prove noticeably discordant and inaccurate. This difficulty may be overcome by restudying the hand position. In general, however, the use of two fingers will present a new set of troubles which must be overcome by practice. It is related of Paganini that a stranger at his hotel, wishing to see the great violinist at work, peeped into the latter's room, but saw only a thin man sitting on a bed and moving his left-hand fingers incessantly over the strings of a silent violin. If hard work of this sort was one of Paganini's secrets, the average student need not be afraid of spending much time on the practice of fingerings for chords and double stopping. In the latter, thirds and octaves are usually given the preference, but in reality the student should work over all the different intervals, even fifths. In octaves some advise thinking of each finger separately, but it does no harm to let the lower finger serve as a guide, and make the other one work with reference to it. So-called fingered octaves, in which the first and third fingers alternate with the second and fourth, may be taken with a maximum of speed, but should not be overdone, as they cause bad results by getting the fingers out of their proper relative position. The same trouble arises with tenths and unisons played on two strings. For broken chords the fingers may stop all four strings, and by moving up gradually they will repeat the chords at higher and higher pitches. In such a case the chief point to note is that the motion must be smaller in the higher positions than in the lower.

Among special effects possible on the violin, the mute, or *sordino,* may lessen the power of tone by clasping the bridge and preventing the vibrations from reaching the sound-box in full force. Mutes are made of wood, bone, or metal, ebony being preferred by many players. The muted tone is soft and very sweet, but like the *vibrato* it will lose effect if used too much.

Sulla tastiera means that the bow is played over the finger-board instead of in its usual position, halfway between the finger-board and the bridge. This gives subdued and quiet tone.

Sul ponticello calls for bowing nearer the bridge than usual, in fact as near it as possible. The result is a light tone of almost bird-like quality.

Courvoisier (Krehbiel's translation) says that in ordinary playing the position of the bow should not be a fixed one. For open strings and low stopped tones, the midway position is used; for high positions or *forte* passages the bow should approach the bridge; while in soft passages it may be nearer the finger-board. The bridge can be more closely approached on thin strings than on thick ones.

The *tremolo,* invented by Monteverde, consists of a short and rapid to-and-fro motion of the bow on the strings, obtained by wrist action.

Col legno (with the wood) calls for the striking of the strings with the back of the bow—a light effect practicable only for orchestra.

Pizzicato is the plucking of the strings. It may be done with either hand. The left-hand plucking is used when combined *pizzicato* and bowing are demanded; but if bowing is not used, the right hand is employed. For single notes the thumb rests on the end of the finger-board and the first finger plucks the string; but sometimes the second finger is used, or the two in alternation. For left-hand work, the third or fourth finger plucks while the first or second stops the string. With the right hand, a quick upward pull gives an incisive tone, while a horizontal pull makes the tone somewhat softer. The right hand may give whole chords, or a harp-like effect in broken chords, the latter being best obtained by sweeping the hand over the strings with the fingers almost flat.

Harmonics are obtained by making the string vibrate in parts instead of as a whole. The harmonics are the overtones, or upper partials, of the chord of nature. A finger placed lightly on the string at one-third, one-fourth, or one-fifth its length will make the string subdivide into vibrating thirds, fourths, or fifths, giving the thin, clear, high tones of the harmonics. On an open string they are called natural harmonics, on a stopped string stopped or artificial harmonics. A light touch on the fifth above the note makes the twelfth sound; a touch on the fourth above the note obtains the double octave; and a touch on the major third produces the third above the double octave. Harmonics are called for on the printed page by having the interval to be touched printed along with the note to be stopped, sometimes as a light or diamond-shaped note.

The important point in harmonics is to have the upper finger touch the string at exactly the right place, as inexactness will cause bad breaks in the tone. For stopped harmonics, the lower finger must press the string down firmly. Double harmonics, and even trills in harmonics, are practicable. Usually nothing higher than the eighth harmonic is called for, but Paganini, with thin strings, could get the twelfth, making the string subdivide into a dozen parts, or thirteen according to some systems of naming. *Vibrato* may be used with the artificial harmonics. In passing, *vibrato* may be added to the open-string tones by combining these with a stopped unison or octave on another string.

With all these technical points mastered, the student will have before him the field of interpretation. Here, as in piano music, good teaching, good taste, and good models must play their part. If the student takes care to make his rhythm clear, his tones clean-cut, and his fingering accurate, he will soon find that technique will gradually become a habit, leaving at least part of his attention free for the proper development of his artistic powers. By these, and these alone, will he reach the highest rank in his field; but he must first master his technical problems.



PHYSICAL EXERCISES FOR VIOLIN STUDENTS

By ELIZABETH FYFFE

IN the early study of the violin much depends on what is called in general a "good position." This implies an upright but unconstrained carriage of the body, a manner of holding the violin which will insure the establishment of the right relationship of the arm, hand, and fingers to the finger-board, with perfect freedom of each individual activity and power to control and direct these at will. This, our very first technical problem (not a small or a simple one, when we consider all the elements which must be brought into accord) must be dealt with at once, as without these conditions the acquirement of pure intonation, clean stopping, and correct bowing will be greatly retarded. Much of the difficulty attending the early efforts at tone production and pure intonation are due to a persistently faulty position, and to a lack of control of each source of action.

The individual activities involved are few, but scarcely any untrained student has voluntary control of them, so as to be able to use one independently of the others. For instance: all teachers know that it is difficult for beginners to use the forearm independently. The pupil resorts to motion from the shoulder, thus drawing the bow back. Again, if asked to raise or lower the hand from the wrist, he will usually bring in motion from the elbow, or finger motion, or both. It must be obvious that the problem is seriously complicated if, before mental and physical control of the simplest activities is gained, or before one can be distinguished from another, work is given which requires the use of several at once.

The difficulty in such cases as those cited above is nearly always a mental one, and the first task is to lead the student to perceive and to realize the independence of the several activities, and to develop his ability to use each without bringing the others into play. This is the basis for the development of a correct position and of simple elementary bowing. The matter of strength need not enter into the question at all. A child of six may, after three months' study, have an almost perfect carriage and control of his violin as far as his technical development goes.

The few exercises given here have proved their usefulness in preparing the student for the complicated tasks which he will soon meet. While intended especially to simplify the physical difficulties which meet the beginner, they are equally useful for the pupil of some advancement who has not acquired a correct position, or control of the activities involved in the several elementary bowings.

The exercises should be begun while the preparatory ear-training work is being carried on, before the use of the violin itself starts. When the violin practice begins, they should be continued daily until the objects they serve are attained and assured. They should precede every lesson and every practice period, and be used frequently whenever there is present any nervous contraction of the muscles, resulting in fatigue; for the exercises are *essentially relaxing,* and it is possible with their use to avoid all stops at lessons, and during practice periods, on the score of fatigue.

EXERCISE I

FOR THE SHOULDERS

This exercise should precede all the arm exercises, whether for the right or for the left arm. The large muscles of the shoulders must be entirely free from stiffness and contraction before the various arm movements can be properly done. The ability to hold the violin in the right position without fatigue depends almost wholly upon this; freedom and a proper position and condition of the right arm at the shoulder will greatly facilitate the early efforts at bowing and its later development.

The exercise is similar to an overhand stroke in swimming, and is carried out from the shoulder, *the elbow joint not moving.* The arm is perfectly relaxed. The student, in position for the exercise, stands firmly but easily on both feet, the arms at the sides, palms turned toward the front. Imagine a large hoop held against the student's side in such a way that the shoulder is the centre, the arm the radius; in carrying out the movements the hand describes the circumference, touching the hoop at every point. The movement must be *back,* then up and over the head, and forward and down until the first position is regained.

N. B.—It is very important that the circle be drawn in this way and not in the reverse order, which does not relax the muscles of the shoulder as effectively, nor result in as light a condition of the arm.

The body should turn a little when the arm is being brought back and up. This swing must be perfectly free. The arm relaxed. The elbow must not bend. With the arm at the highest point, hand relaxed, elbow straight, the body swings back to the first position. The arm is now brought forward and downward until it regains the first position. This completes the

exercise. When the movement is stopped at the highest point the hand and fingers should be entirely relaxed, the hand dropping forward from the wrist, the fingers curved naturally.

Repeat from four to eight times without stopping. Care must be taken that there be no strain, and the exercise must not be done too vigorously. All the movements must be easy and elastic.

EXERCISE 2

FOR THE POSITION OF THE LEFT ARM AND HAND

Preparatory.

Repeat Exercise 1 with the left arm four to eight times, then stop with the arm at the highest point. From this position proceed to

Step *a*.

Without greatly changing the position of the elbow, lower the hand until the tips of the fingers rest on the right shoulder.

In doing this the elbow must not be lowered much, but it will be brought around somewhat toward the right.

Step *b*.

With the arm still in the position taken in *a*, turn the head as if to look over the left shoulder down at the floor. Reverse this, looking over the right shoulder. Repeat these movements eight to ten times, or until the muscles of the neck are flexible.

Step *c*.

With the arm still in the position taken in *a*, raise the chin slightly and let the teacher place the violin in position. Place the chin lightly on the chin rest, but do not grip the violin tightly with the chin. The violin should be balanced rather than grasped by the chin, and it will be found that with the violin in the position gained by the foregoing movements, a very light touch of the chin will keep the violin perfectly firm. The position and condition of the arm at the shoulder have much to do with this, and Exercise 1 should be frequently repeated.

Step *d* (from the position taken in Step *c*).

Now let the teacher place one hand lightly on the pupil's elbow (the point of rest throughout this exercise), and the other on the violin to steady it, and let the pupil slowly bring the hand forward, moving the arm *from* the elbow,[1] until the hand reaches the neck of the violin. The palm is now facing the pupil. The hand and fingers must be absolutely relaxed. *No movement except that from the elbow.*

This step of the exercise should be first practised without the violin. Do Steps *a* and *b*. Then let the teacher stand in front of the pupil, but slightly to the left. The pupil must now bring the hand forward toward the teacher, always keeping the elbow still. A useful variant is to bring the hand back alternately to the left and right shoulders. The movement to the left shoulder will be useful in shifting.

Exercise 2 will gradually develop an easy and correct position, with the arm, hand, and fingers in right relation to the finger-board. The fingers will be held in a naturally curved position over the strings, ready for their work. When there is any tendency to let the violin sag, or to hold the elbow too far to the left, repeat Step *a*. Attention should be given to the flexibility of the neck and to the light but firm *balance* of the violin by the chin.

EXERCISE 3

FOR THE FINGERS

This exercise should be done with both right and left hands. For the right hand its usefulness is to counteract any stiffness of the fingers. For the left hand the object is a study of the primary activity involved in finger action; that is, the movement of the fingers from the large knuckles as from a hinge and the entire independence of this activity.

Hold the hand with the palm down, fingers relaxed and naturally curved; open and shut the fingers as in the act of grasping something round. *Make no motion at either of the small knuckles,* and do not allow the slightest motion of the thumb. Use only the large joint, where the fingers join the hand. Notice that *this set of "hinges" can move without any other movement being present.* Repeat many times, slowly, using

(1) the whole hinge. (Four fingers.)
(2) three fingers. (2, 3, 4.)
(3) two fingers. (3, 4.)
(4) one finger. (4.)

In doing this exercise it is often useful to have the pupil actually clasp the fingers over some round object—a medium-sized apple will serve—held against the palm of the hand just below the large joint.

An Exercise for the fourth finger.

Clasping the apple with the first, second, and third fingers, raise and lower the fourth finger repeatedly, using only the large joint, until the action is easy.

Now repeat Exercise 3 with the violin in the hand, first repeating Exercise 2 to bring the hand and fingers into the right relation to the finger-board.

EXERCISE 4

FOR THE THUMBS

Left Hand.

Step *a*.

Place the hand on a table, palm up, fingers relaxed in a natural (slightly curved) position. *Without mo-*

[1] The elbow itself must not move—the motion is of the forearm—which turns gradually so that when the hand reaches the violin it is brought into "playing position."

tion in any other part of the hand, bring the tip of the thumb to the base of the little finger, where it joins the hand. The end joint of the thumb will be bent. *The fingers must not move.*

Step *b.*

Again, without motion of the other fingers, draw the thumb back and away from the hand as far as it will go, keeping the end joint lightly bent all the while. Repeat eight to ten times, and whenever there is any tendency to stiffness of the thumb.

Right Hand.

After repeating Steps *a* and *b* as above, until the motion is perfectly flexible and can be done without any movement in the other fingers.

Step *c.*

Draw the thumb only slightly away from the base of the little finger, and bring the fingers forward to meet the thumb in such a way that the tip of the thumb touches the second and third fingers where they meet, and at a point midway between the end and middle joints.

Step *d.*

Keeping the fingers lightly in this position, turn the hand palm down and raise and lower it from the wrist.

The right hand should now be in position for holding the bow. Before working with the bow itself, however, it is advisable to use a pencil for the first attempts. Having little weight, it will not cause contraction, nor that grasping of the bow which it is so important to combat. The essential idea, to be kept constantly before the mind of the pupil, is a *balance* of the bow; and all inclination to grip the stick must be counteracted from the first.

EXERCISE 5

FOR BALANCING THE BOW AND FOR LIGHTNESS OF THE ARM

Step *a.*

Exercises 3 and 4 should give the student some freedom in the control of the hand and fingers. Now repeat Exercise 1 (shoulder exercise) eight to ten times.

Step *b.*

Stop with the right arm at the highest point. Let the hand fall from the wrist and the fingers take the naturally curved position which they assume when entirely relaxed. Put the thumb under, as in 4 *c.*

Step *c.*

Let the teacher place a pencil in the pupil's hand in such a way that it lies in the curve of the fingers, the tip of the fourth finger touching the pencil. The thumb will touch the pencil just over where the second and third fingers touch each other. (See 4 *c* above.) The pencil must now be balanced in the fingers without any effort at holding it. When this can be done with the pencil use the same process with the bow.

Step *d.* (For lightness and freedom of the arm.)

While balancing the pencil, or bow, as in Step *c,* lower the arm from the shoulder only, until the elbow is level with the shoulder, when the bow will be in position for beginning a down bow on the G string. Alternately raise and lower the arm, taking care not to stiffen the hand or to allow any movement except that from the shoulder. When any stiffness of the fingers occurs the teacher should take the bow and let the pupil go through Steps *a* and *b* again, after which Steps *c* and *d* should be repeated.

EXERCISE 6

FOR THE RIGHT ARM

Step *a.*

Repeat Exercise 1 with the right arm eight to ten times.

Step *b.*

From the highest position reach forward as far as possible until the arm forms a straight line at the level of the shoulder.

Repeat this with the bow held as in Exercise 5, and with the violin held in position. Notice the relative position of the two hands. The arms will approach each other and the right hand will extend somewhat beyond the head of the violin.

It is an interesting experiment to contrast the bow length made available by Exercise 1 for the shoulder, with that obtained by taking up the bow without going through the exercise. The exercise has the effect of adding some inches to the reach of the bow, and a small child who cannot draw the bow within reasonable distance of the point is often able after this exercise to use the full bow with ease.

EXERCISE 7

TO DEVELOP A STRAIGHT BOW

Step *a.*

Repeat Exercise 2 for holding the violin.

Step *b.*

With the violin in position repeat Exercise 6. The arm will now be extended in a straight line from the shoulder, the two hands nearly touching, but the right somewhat beyond the left. In this position,

Step *c.*

Let the teacher place the bow in the pupil's hand (hand relaxed as in Exercise 5). Now swing the arm around to the side until the tip of the bow touches the G string near the bridge.

For the G string the swinging movement is made

at the level of the shoulder, or in a horizontal plane. For each higher string the plane is slightly inclined; that is, the arm is drawn from the position taken in Step *b slightly downward* as well as around to the side.

EXERCISE 8

MOVEMENTS INVOLVED IN ELEMENTARY BOWING

Step *a*.

Repeat Exercise 1 with the right arm.

Step *b*.

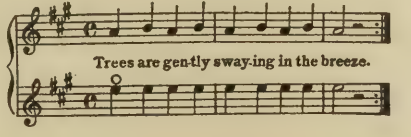
When the hand is at the highest point make the elbow the *point of rest,* and bring the hand down until the finger-tips rest on the left shoulder. The fingers are extended.

Step *c*.

With elbow and shoulder motionless, swing the arm from the elbow, until the arm from shoulder to finger tips forms a straight line, at the level of the shoulder. (In this movement the hand describes a quarter of a circle.) Repeat this bowing exercise many times, letting the swing of the arm give the pulse rhythm of one of the simplest of the melodies to be used for technical work, as:

Ex.
To be sung, and later played.

For the first open string bowing exercise.



The pupil should sing this himself, as he swings the rhythm with the forearm; or the teacher may play it, the pupil singing it mentally, and swinging the rhythm with the forearm stroke. This is much better than giving the exercise mechanically, without reference to the music to which it will later be applied. The words are useful in giving the feeling for the rhythm, and for the quality. The swing must be gentle and elastic.

Step *d*.

Repeat the movement, but now draw the hand only about one-third of the entire distance, as in bowing at the nut. Sing the melody faster.

Step *e*.

Repeat again; first swing the entire distance, and then use the smaller swing from the outer limit, as in bowing at the point.

Step *f*.

Repeat again, using the segment midway between the two limits, as in bowing in the middle third of the bow.

Step *g*.

Now carry out all these steps, placing the hand at the chin instead of on the shoulder.

In these exercises the movements must be very elastic and entirely without jerkiness. Actual singing of the melody, and an effort to give a rhythmic movement appropriate to the words, will help to accomplish this.

Step *h*.

Now let the pupil apply these exercises (Exercises 8 *c, d, e, f*) to the above melody. He should at first play the under part (open strings), the teacher giving the upper. Later he can play the upper part.

As it is more difficult for a beginner to play a whole bow than a shorter bow, the following plan of practice will be found advisable:

1. Bows at the nut, as in Step *d*.
2. Bows at the point, as in Step *e*.
3. Bows at the middle, as in Step *f*.
4. Whole bows, as in Step *c*.

The pupil must concentrate the attention upon maintaining an elastic swing from the elbow, without stiffness or contraction of any part of the arm, and without any grasping of the bow-stick.

N. B.—*Balance the bow in the fingers. Do not grasp it.*

N. B.—*Balance the violin with the chin. Do not grip it with chin or with the thumb.*



VIOLIN TEACHING AND ITS PROBLEMS

By ARTHUR JUDSON

I

VIOLIN study being divided into three parts —tone, technique and interpretation—it is proper to examine the function of each of these details of playing. Overlapping as they do, it is difficult to mark the place where tonal work gives way to technical work and where the idea of interpretation makes its first entrance, but it can readily be admitted that with beginning pupils, that is, those who have had no study whatever, tone work on the open strings should come before the question of technique is even considered. Even with pupils who have already had some lessons it is frequently necessary that tone be studied.

In the first place, a violinist who cannot play a simple passage, or even an open string tone, without some beauty of tone is not suited to technical study. In fact, there are some so-called artists whose tonal work is so bad that they have difficulty in getting appearances. In no other instrument is tone so necessary, for audiences listen to the violin for tonal beauty first, and technical efficiency last. For this reason, then, tone should be studied at the very first lesson.

Two things of importance should be impressed on the pupil at the first lesson: that tone is the product of careful listening during practice, and that correct violin playing is, at least so far as tone and technic are concerned, almost entirely a matter of habit.

I have heard it said that one cannot think of two things at once, but it is a demonstrated fact that the human brain is capable of carrying two ideas to completion at the same time. However, when one has a new idea to develop, in taking up a new subject such as the violin, and especially when the one beginning the study is young, it is absolutely necessary that but one thing at a time be done. Do not bother about the position of the left hand and arm, but concentrate entirely on tone and that in the simplest form possible, on the open string. Furthermore, make the tonal exercises as simple as possible. All bowings naturally divide themselves into two forms, the whole and the half bows, one of which is representative of slow bowings and the other of fast bowings. Begin with a short half bow either near the point of the bow or near the middle, depending on the length of the pupil's arm, and insist that this stroke be even in pressure and speed and that the necessary pause during which the motion of the bow is reversed, be of the shortest possible duration. This will possibly be enough for the first lesson. At subsequent lessons, depending entirely on how quickly the pupil acquires this bowing, the whole bow may be given very slowly. This requires a greater steadiness of the arm and more evenness of motion, and is necessarily much more difficult. With these two bowings one can work until the movement of the bow has become a habit and until it does not require the undivided attention of the student.

The function of these bowings is to produce tone, and unless at the end of several lessons the student has gotten a fairly full, smooth and even tone, there is something wrong. The trouble will probably be found in the student's lack of listening to what he is doing. This I find to be one of the most prevalent of faults. It is strange that one can practise tone on the open string and yet not hear what is being done, but I have, nevertheless, observed such a thing many times. At first the pupil may not be able to distinguish between a good and a bad tone, excepting in the most elementary manner, but with close attention for several weeks the fineness of perception of the ear will be so improved that the student will not only have acquired the knowledge of a good tone but will have formed the habit of unconsciously listening for that ideal quality which he is trying to get. The attainment of this habit of listening for tone is of the utmost importance, for unless he has it the pupil will get just so far in his tonal study and will, with the addition of left-hand technique requiring concentrated attention, fail to advance further.

As a minor result, though all-important for all that, the student will at the same time acquire a fixed position of the bow hand and arm which, if carefully watched during the tonal practice, will become a fixed habit. In fact, unless the position becomes a fixed habit the tone will not remain fixed and passages requiring the concentration on the left hand will be played with a thin and disagreeable tone.

This primary tonal work will then result in the fixing of the bow hand and arm positions, in the even moving of the bow and the correct application of pressure, in the concentration of the mind on one thing at a time (a very important point in the instruction of young students), and in the habit of listening. These are the essential things which should precede the use of the left hand.

As soon as this has been accomplished the left-hand work should be taken up. This means that the hand should be placed in position and that the fingers should be held correctly on, say, the A string. After this

has been done for a few days the lessons may proceed, making use of the first two fingers and training them until they drop naturally and firmly in the elementary positions. Then may come the third and fourth fingers in like exercises, finally utilizing all four in simple four-finger technical exercises. These exercises may be further complicated from week to week with the use of the various sharps and flats.

The whole task in this fixing of the hand, or the developing of left-hand technique, may be summed up in the statement that the pupil is learning the system of steps and half steps. We often speak of violin technique in hazy terms, but when it is taken in its broadest and simplest outlines it is merely the placing of one finger with reference to some other finger. This means that the finger is related to a finger that has been used before, and is either a step or a half step away, unless the occasional step and a half is used. The study of fingering when each finger is regarded independently is worse than useless unless the pupil has a most acute ear and a decided talent, but the study of fingering in the relative sense is simple. By emphasizing the relationship of one finger to another the problem is almost simple.

Along with these easy technical exercises go the bowing exercises, so that tone is being developed at the same time. To help along the tonal work the technical exercises are done with either the half or the whole bow as previously indicated, so that each point in the system of bowing and fingering fits into the general scheme.

In addition to these fingerings, and after the fingers have been accurately placed in all possible combinations on all of the strings, the simpler scales may be taken as a combination of tone and technical studies. These may be in one or two octaves and after they have been acquired, the *arpeggios,* in similar bowings, may be taken.

In conjunction with the technical studies the pupil must be made to acquire the habit of correct fingering and of listening to what he is doing. With the previous training in the tone work this will be a much simpler thing, but it must be noted that he now has the two things to watch. However, as he improves in his bowing and fingering these things will become habits and the attention will be free to devote to other problems. When the teacher observes this freedom it is time to take up the regular study of études.

II

The average young violinist, just beginning his career as a teacher, is apt to meet with many difficulties and, no matter what his other qualifications may be, he is bound to possess one fault, namely, inexperience. In the nature of the case the young teacher cannot be expected to know how to meet every problem that may arise, for in his study he has had the benefit of profiting only by his own faults and mistakes, unless he has had class lessons. In any event his experience has, at the best, been but passive, for he has not had to exercise his brain to discover faults; he has only been compelled to correct them.

My first troublesome experience was with a pupil who played remarkably well, probably as well as I did when he came to me for lessons, but who seemed to have come to an absolute stop in his musical progress. Unfortunately, I did not discover this at once and went on with his studies from the point which he had reached with another teacher. At the end of a few weeks I came to the conclusion that something was radically wrong, for the results were practically *nil;* the pupil played neither better nor worse than when he came to me.

Finally, I could temporize with myself no longer, so I sat down in my studio determined to solve the problem to my satisfaction before the next lesson. I reviewed, in my mind, the qualifications of the student and tabulated them, with the result that I found the pupil's musical development to be much further advanced than his technical development. Reviewing the case further, I recalled that the more difficult technical problems which the student had undertaken had been accomplished only with great effort. This point reached, it was easy to determine that further musical development depended on freedom of technique, and freedom of technique meant but one thing, relaxation.

I then had a talk with the student, in which I informed him of my conclusions and told him of the line of study I had decided on, namely, a complete cessation of difficult studies and pieces, and a course of bow-arm and finger-freeing exercises. To my delight, the student said that he had felt the necessity of these things for some time and that he would work intelligently to supplement my efforts.

The first and most necessary things to be gained with my faulty pupil were ease of fingering and ease of bowing. To attain these, I examined my own bowing and fingering to find the bowings and fingerings requiring the least effort. Beginning with the bowing, on the open A string, I discovered that the bow from the middle to within four or five inches of the point could be used with complete relaxation. If used to the extreme point, in this case, the wrist was apt to become set in an angle that stiffened every forearm muscle, and, if used above the middle, the upper arm was brought into play, interfering, to a certain extent, with speed, a necessary factor in the plan I had in mind. Within these limits, then, I caused the student to practise bowing, using no exertion whatever, until the arm felt perfectly lax. When this sensation was experienced on all strings—a matter of a couple of weeks or so—I added a slight pressure, continuing to add pressure until the tone had regained its fulness and yet retained its freedom. With this pressure came a muscular firmness, not rigidity, which did not require a tithe of the effort formerly made, while it produced as much tone as before. Not much speed was developed at this time, and wisely so, for I after-

ward discovered that speed is the result of long-continued practice, not concentrated effort.

Following this bowing, I introduced a whole bow exercise, utilizing four whole counts in slow time, the idea being to bring the upper arm into use so gradually that it should have no opportunity to stiffen the arm as a unit. With this bowing came exercises for the wrist, at the point and at the nut, first on one string in short and detached strokes, then in strokes as well connected as possible, and finally on two strings with both the lateral and up-and-down motion necessary to develop a good *legato*. To get freedom of the entire arm I later used a *martelé* stroke extending from nut to point, and the reverse, requiring a rest between each stroke so that the student could make sure of having perfect relaxation. To give relaxation, even when crossing all of the strings, for example, in *arpeggios* or in *spiccato* passages, I had the student begin at the nut on the G string and, dividing the bow into four even quarters, slowly cross to the D, A, and E, and return, with a pause between each tone. The crossing of the strings was accomplished entirely by means of an up-and-down movement of the arm. The reverse movement was also used. Later, a *spiccato* on the open string, designed to be done with a perfectly relaxed wrist, was practised. Other bowings were taken as the demand arose and the relaxation improved, the *martelé* and *staccato* last of all.

After the first improvement in relaxation had been noted and the progress seemed sufficient to warrant it, fingering was begun. Instead of using the trill, I tried to produce relaxation of the hand and forearm muscles, and to do this I used a slow *vibrato,* without the bow. The advantage of practise without the bow is obvious; the bowing difficulties cannot interfere with the relaxation of the left hand and arm and the attention is not distracted.

I did not bother with a set position of the hand, as my object was not correct intonation, merely freedom; so I had the pupil set his hand approximately in the second position, where there could be no interference of the body of the instrument or the end of the fingerboard. I speedily found that the thumb was holding the hand too tightly to the fingerboard and that the hand was set too much at right angles with the neck. To obviate this, I had the student practise, part of the time with the thumb away from the neck of the violin and part of the time with the thumb holding tightly, but the first finger away from the neck. No attempt was made, at first, to get an intense vibrato, the idea being to merely obtain relaxed muscles. The motion was, at the beginning, uneven and of varying length of vibration; but, as the feeling of relaxation became more of a settled condition, more recurrent, a set rhythm, slow at first but gradually increasing, was adopted, and in course of time the *vibrato* became more and more intense until the arm was called into play, as reflex action, and a true vibrato was secured.

With this condition, the use of the bow was allowed on long tones only and a use of the slow trill begun. This gradually increased in speed, care always being had to avoid passing the point where perfect freedom was succeeded by rigidity. Following this came the second Kreutzer study and some of the Schradieck and Sevcik technical studies, slowly at first and later more rapidly. By this time the problem was solved and the only care needed was the watching of the work, so that the technical difficulties were added only as they could be done with freedom and ease. Though the progress was slow at the beginning, it increased in speed as the lessons went on, and finally the muscular condition was such as to make the progress extremely rapid, a decided gain, since the lessons before the studies in relaxation had been productive of no results whatever.

The conclusions I drew from this case were interesting. I learned that good violin playing depended entirely on correct muscular conditions and that the finest musical talent cannot find expression until the executive conditions are right. I learned also that quickness of progress is dependent on a slow upbuilding of the fundamental problems, and that haste in the beginning makes later trouble. But above all I learned that violin playing, from the technical side and at least so far as speed is concerned, depends on the making of correct habits, and not on main force, and that good habits are of slow growth.

III

Of the pupils who have come to me from other teachers, that is, those who have been carelessly taught, possibly one-half have suffered from faulty intonation. During my first two years of teaching I marvelled that so many of my pupils, especially those who had studied, should suffer from an inexact sense of pitch; but by experiment I soon found that the majority of these *knew* that they were playing out of tune, but were unable to remedy the matter. Knowing then, that the fault lay rather in the method than in physical deficiency, I devised a method to correct the trouble.

Faulty intonation, though it may be aggravated by poor bowing (an overexertion in the use of the right arm), is certainly the result of incorrect positions and uses of the left hand. With this determination as a basis, I at once set to work to devise fundamental exercises primarily designed to relax the left hand and to fix it in position. I found many secondary causes of poor intonation. Some pupils habitually placed the hand at too great a distance from the nut of the fingerboard, while other pupils arrived at the same fault because of a short fourth finger which, in order to place high enough, they had allowed to pull the hand from its original position. Others placed the hand too high on the neck of the violin, that is, so that it rested entirely in the crotch between the first finger and the thumb, thus allowing the first, and indeed, all the fingers, to fall too high. Others, in order to get, say, F♯ on the E string, shifted the whole hand back or

else bent the wrist in so that the third or fourth fingers were hampered in their work. Still others relied on the stretching of the fingers, a manifest impossibility since the fingers will *not* stretch (and the only result of the effort is to destroy the arch of the finger), to reach the proper intervals, when the remedy was to spread the fingers from the hand joints.

In the upper positions I found faulty intonation to be the result of improper adjustment of the hand in relation to the body of the instrument. While the physical build of the hand was, in some cases, the cause of the trouble, in the majority of pupils the fault lay in the neglect of the student to transfer the hand shape of the first position to the upper positions.

While relaxation in the left hand is the sovereign remedy for all technical troubles, it is sometimes inadvisable to apply it at once, and for this reason I did not object to the student's holding the neck of the violin with the first finger and thumb rather more firmly than is necessary. I did insist, however, that the hand be held in the correct position. The student was made to hold the left hand as follows: the thumb rested on the neck at the first joint, not bent around, but with a slight curve; the first finger was applied at the hand joint, almost facing the fingerboard so that the fingers hung over it; the fingers were suspended over the A string, each at about an equal distance from the string, over the notes B, C♯, D, and E (E♭ if the fourth finger happened to be exceptionally short).

After this position had been gotten, not once but as a matter of habit, a slow trill, possibly four tones to the whole bow, was practised, care being taken to see that the finger dropped only with the motion from the hand joint, and that the angle of application to the string was correct. Each finger was applied directly in the middle of the tip. After the first finger accustomed itself to accurate stopping, the second finger was trained to a like efficiency, and then the third. The fourth was used first on E♭ and then on E♮, the same arch being kept as with the other fingers. At the same time, it was seen that the spread of the fingers occurred from the hand joint and that the whole steps were not gotten by elongating the arch of the finger.

With the hand well trained in this position, C♮ was used, this causing more strain on the third finger, then B♭, etc., until nearly all combinations of whole and half steps had been tried. This was then done on all strings, care being taken to keep the wrist and left arm in correct position. The pupil was then ready to play selected exercises from the Sevcik "Technical Studies," Op. 1, and the first Schradieck "Technical Studies," all being taken slowly. After a week or so at these, the first Kayser (Op. 20) study was taken, or something of similar difficulty, slowly. Nothing requiring speed or difficult bowing was used at this time. Pieces in slow time were also used.

But these mechanical exercises all went for naught unless I was able to impress on the student the necessity of *listening* to what he was doing. At first the student would be unable to distinguish the finer differences of pitch, especially if he had been playing out of tune for a long time, but as he listened and tried to distinguish inaccuracies, the ear regained its normal condition and the sense of pitch improved day by day.

This listening was, in any event, an absolute necessity, but it became all the more so when the pupil had to labor with pudgy fingers, too large at the ends, or thin fingers with pointed tips. In such cases, the ear is the only guide as to the closeness of a half step. No matter what the exactness of the fingers, the ear is the final judge, and unless it is constantly alert, bad intonation will invariably result.

Another prolific cause of out-of-tune playing, and a trivial one, was the excessive length of the finger nails, especially among the girls, and still another was the use of the left hand to hold the violin firmly against the shoulder—a task which should be accomplished by the shoulder and the chin, aided by a pad, if necessary.

Such a course of exercises to correct faulty intonation extended over a couple of months, but I invariably found that a relapse occurred unless close attention was paid to the intonation for at least a period of a year. Pupils spend two or three years acquiring bad habits and expect good habits to be the result of two weeks' work.

What seems to be tone deafness, and may be partial tone deafness, I have said has a close relation to relaxation.

In my work I have had but one such case; and, I believe, they are comparatively rare, compared to other problems which the teacher has to meet. In the case which I have mentioned the pupil could not distinguish between two tones a seventh apart, could not begin to play in tune, could not even sing a simple melody, such as *America;* in short, there seemed to be no musical ability whatever. In the end, after about two years of study, she could play in good tune, could distinguish half steps, and, as she herself remarked, could really enjoy music when performed by others, something impossible before.

I began by taking nothing for granted. The first exercises were without the violin and consisted merely of learning to distinguish pitch, and that only in the larger intervals. At first, I played the intervals on the piano and only required the pupil to say which tone was the higher, but after she had gotten fairly proficient, I made her sing the tones. We finally developed the sense of pitch to such an extent that she could sing a step, a half-step, a third, from any tone that I gave as the basic interval.

With this as a foundation, I began the development of her sense of tonality. This consisted of explaining to the pupil the relationship of the tonic and dominant, the tonic and subdominant chords, etc., and then illustrating the points aurally at the piano. This, of course, made necessary the study of elementary harmony. With the practice at lessons went similar practice at home until the sense of tonality was so fixed as to

make possible the recognition of the relationship between the chords, which fixed the tonality of the scale in which the pupil was practising.

With these exercises went the practise of tone production on the open strings of the violin. Care was taken to keep the violin always at the same pitch and, strange to say, this pupil developed a sense of relative pitch. This seemed to me to be phenomenal, but I attributed it to the fact that the concentration necessary to develop any sense of tonality whatever had trained the ear to recognize the relation of one tonality to another more fully than was necessary for the pupil blessed with the average ability to distinguish pitch.

After the ear had been trained through these exercises, and many more suggested by them, the pupil really going through a course of ear training, the question of correct intonation on the violin became merely one of correct hand position. Had I begun with the training of the ear by means of the violin, the student would probably have played out of tune from the very beginning; but having fixed the standard of pitch and tonality before the violin was taken in hand, the remainder of the training was not out of the ordinary.

IV

Among the problems that I early had to cope with was that of tone. After years of study with the best of masters, much teaching experience and more thought, I do not believe that I am any nearer the solution of the question of quality, that is, individually. I can readily take the average pupil and, with his thoughtful assistance, make him play with a firm, round and even tone. But even then I cannot always tell just what kind of a tone the pupil will have as contrasted with another pupil who has undergone the same study for, strange to say, given the same teacher, the same exercises, and about the same talent, two pupils' tones will differ radically and yet both be good.

The first necessity is evenness of stroke; unless this is had firmness and *legato* go for nothing. Many teachers are of the opinion that evenness of motion of the right arm can be acquired in a short while, and that the mere mention of it to the pupil is quite sufficient. It is not. One of the most difficult things in violin playing is the moving of the right arm up and down in the same plane at an absolutely even speed.

Just think, for a minute, what it involves. First, there is the up and down motion, largely modified and made more difficult by being changed from string to string; second, there is the place in the stroke, both up and down, where the use of the arm above the elbow becomes a factor in the motion; third, there is the gradual bending of the wrist; and, finally, the keeping of the arm, as a whole, in the same plane, that is, preventing the elbow from dropping too low or sticking out.

The first step is to make the pupil, whether new or advanced, begin the most elementary bowing, that from the middle to the point. There are two reasons for this: the bowing requires only the use of the forearm, and strengthens the tone in the weakest portion of the bow. The important point, in the beginning, is that the forearm shall be made to move freely with the arm in such a position that there is no strain, either up or down, on the elbow.

While this bowing is being practised a metronome should be used, at gradually increasing speeds, thus insuring the evenness of the strokes.

These things being accomplished, the whole bow should be begun. The first idea is to bring the upper arm into play in such harmony with the forearm that there is no appreciable change in the movement. It will be found that the average pupil will delay the movement of the upper arm as long as possible and then will so hasten to use it that the speed of the bow will increase appreciably. This happens at what violinists call the "awkward part" of the arm. The upper arm is used only to extend the bow to the end in a straight line and should be employed naturally as the bow begins to need it. There should be no effort to push it into place; it should rather be pulled into the movement by the pushing forward, or pulling downward, of the forearm. To acquire this evenness in the whole bow will take considerable time since the pupil must be able to use it with ease even while thinking of other problems.

When the bow is on the string at the nut it has the weight of the entire bow and the arm to back it up in its getting a full tone, but when at the point, both of these are lacking. The result is that some substitute must be found for the natural pressure and this is of course an application of pressure, from the entire arm, through the medium of the hand and first finger. This is most simple, provided the bow is stationary, but is most difficult as the bow moves, for each fraction of an inch requires a different amount of pressure. The desire to press will also tend to produce unevenness of motion.

This pressure cannot be gotten by trying to regulate the exact amount by the "feel" of the bow; it must be done by the ear. If the pupil listens to the result of the pressure and regulates the amount by the perfect evenness of the tone he will be much more apt to train the hand and finger to the right pressure than if he tries to figure out the proper pressure before he hears the tone. The great mistake is made in imagining that this pressure is applied at one certain point in the stroke. Even at the nut there must be a certain pressure and as the bow goes down that pressure must increase, and *vice versa*. At no time, when the bow is on the string, is the weight of the bow itself enough to grip the string, and since there is always pressure there can be no point at which pressure must be applied to counteract the loss of weight.

Even after the evenness of the tone is assured by the study of motion and pressure, there is often lacking a certain firmness. The violin string is too often treated as something so delicate that to press it firmly would ruin it. Nearly every great artist that I have heard

has exerted great pressure with the bow on the strings, and this may be verified by observing that the bow is invariably applied to the string near the bridge. Now, unless there be great pressure, not ordinary pressure, but really great pressure on the string, the tone will be raucous and whistling. It is true that a finer quality of tone can be obtained nearer the fingerboard but the best carrying quality is to be found within a half or three quarters of an inch of the bridge, sometimes closer. Playing at that point with an evenly distributed pressure and a pulling on the bow, not a direct downward force, will produce the best and most practicable quality and quantity of tone. Only at this point can the feeling of the bow pulling, as on something elastic (as Mr. Lichtenberg says), be gotten. But with all of this force must come a relaxation that enables the arm to do its work with ease and freedom. This bowing, as all technical exercises, can be acquired only gradually, and by careful practice over a long period of time; forcing the matter only produces a stiff arm and a harsh tone.

Along with these studies may go the preparation of the wrist for the *legato* connections. The first thing to do, however, is to get the simple foundation motion, which is merely moving the wrist back and forth, with the bow in the hand, on one string. The motion should only be about two or three inches, the arm should be held in its usual positions (there is a tendency to make it cling loose to the side), and the motion done entirely by the wrist. The wrist should be so held that the hand can move up or down at will. This exercise may be practised in the middle, at the point, and at the nut of the bow, as the strength of the pupil's wrist develops. It is not a difficult bowing excepting in that the pupil will not at first be able to realize that he can move his hand without moving the arm; it is more a problem of the brain than of muscles.

With the wrist moving freely, but firmly, the exercise must be done alternating two strings, such as the D and A, and then reversing the stroke. The principle of *legato* is simply that by means of the wrist the bow is changed with so little loss of time that the stoppage of the tone production is not noticed. The motion of the wrist must be lateral and not vertical, excepting in the connection of tones on different strings, and even then the increase of motion is small. The bow should be carried as near to the end as possible by the arm, and the wrist should finish the stroke just as the arm starts down, using for that purpose a slightly circular motion. Here, again, unless the pressure is kept even the tone is apt to be broken or accented and the connecting value of the wrist motion lost. The connecting motion may be gotten fairly well when performed alone, but when coming at the end of a long and slow whole stroke is apt to be rough and irregular. It takes time to acquire anything pertaining to tone, and no effort should be made to hurry the gradual improvement, for it will result only in the work having to be done over again. A good tone is not a matter of so many hours of work, but is rather the development of a conception of tone and the training of the muscles. So far as individuality of tone goes, *that* is a matter which rests with the pupil's own individuality, not with the teacher and his methods.

V

In a previous section in this article, I took occasion to mention, in passing, that correct intonation in the positions depend largely on transferring the shape of the hand in the first position to the higher portions of the fingerboard. This is absolutely true, but, in a deeper consideration of the matter, there are many other things to be mentioned in detail. Every teacher has had the problem presented by the pupil who plays in tune in the first position but who, when his left hand is shifted higher, produces tones that are excruciatingly off-pitch. More than that, every teacher has met with the problem of *how* to get to the higher positions, the latter being even harder to solve than the former.

So far as the second and third positions are concerned, the hand remains absolutely fixed. The relationship of thumb and fingers has already been established and the only exertion should be in keeping that relationship intact. Especially should the thumb be watched carefully, and made to keep its already determined place.

In using the second position, there is, of course, no means of determining the exact place of the hand, and this can only be found out by the pupil's gradually developing a sense of location through much exact placing. The tendency is to bend the wrist out too much, a tendency that is apt to make the third position playing out of tune because the hand thus reaches up too far. On the other hand, if the pupil bends his wrist in, the tones of the third position will be flat. Among very young pupils the wrist is easily fatigued and is rested against the violin while the hand is in the second position. This easily becomes a habit and must be at once combated.

When the pupil attempts to take the third position, see that the hand is kept in exactly the same form as for the two previous positions, and then let it strike the body of the violin naturally. No two hands are alike, and, after many trials with recalcitrant pupils, I soon gave up the idea of trying to make the hand approach the violin as mine did.

With the upper positions there is but one rule: Keep the fingers in the same relative position to the string as in other positions. The important factor in this case is the thumb. If it is of normal length it maintains a slight hold on the body of the violin even in the highest positions, but if it is short then it must, of necessity, relax its hold. The thumb must only serve as a guide to the hand; it must never hamper it or cause the fingers to assume any other angle than the one first taken. The observance of this rule, no matter what it causes the thumb to do, will make the position of the hand on the upper fingerboard correct and will enable the pupil to play in tune. Like all other difficult technical

things on the violin this rule sounds simple but is hard to carry out.

Its observance is made more possible by a series of shifting exercises which I have found most valuable. I had long noticed that many of my pupils could not get from position to position with ease, and was myself bothered when I had a long and rapid shift to make, so I spent one entire summer in experiments. I speedily determined that the trouble was in the clinging of the thumb. To remedy this I devised the following exercise:

Place the first finger on A-natural on the G string, take thumb from the neck of the violin and, holding the violin firmly with the chin, shift to B-flat. Repeat from A to B, C, C-sharp, D, etc., etc. Shifts from the half-step to those encompassing several positions were made, and each one was played until it was exactly right, even if it took several days' work. After some practice I was able to shift with freedom and exactness to any tone on any of the strings (having practised on all strings and with all fingers). I then took up three-octave scales and exercises with the thumb removed. It was hard work, but at the end of three months I could play practically anything with the thumb out of position. After this I replaced the thumb and at once found that shifting to any position was easy and that the hand had gained greatly in freedom and precision. It was a hard road, but the results justified the trouble.

With many of the pupils the chief trouble seems to be a wrong idea as to the method of shifting. The rule is (and it should be very seldom violated), to slide the finger that is being left, and not the one that is to be played. For example: If playing B on the A string followed by F-sharp on the same string, third position, the correct shifting is to slide the first finger and place the third when the new position has been reached, and not before. In descending, the reverse is true.

However, many pupils make too much use of the slide in the shifting. The hand should, as a rule, be moved from the lower to the upper and *vice versa,* as rapidly as possible, and with as little of the shift audible as possible. In no case should the finger just played be removed from the string before the hand has reached the position that is to be taken, for the finger that is being left must be used as a sort of support for the hand in its movement and as a connecting link tonally.

It has been my practice to give exercises in the second and third positions before any shifting has been demanded, and I believe that it is a good practice to accustom the hand to its new position before making it shift to it.

VI

Frankly speaking, the most difficult problems I have met with in my teaching of the violin have been those which arose through the teaching of children. The teacher with the most human characteristics, the one who can sympathize with and understand the child, who can hold the child's interest, will be the one who has the greatest success.

I think that I learned this lesson with one child, a girl who was not more than eight, had not been strong, and could not focus her attention for any length of time on one subject.

The child was of a sensitive nature and my first effort was to gain her confidence. I did not devise a special system of technique for this pupil, for, after all, the fundamental ideas and exercises are the same for nearly every pupil; but I did use my wits in the ways in which I introduced technical subjects. The first lessons were short and were really nothing but practice hours with the supervision of the teacher. In place of one a week, a short one was given every day. This allowed the teacher to supervise all practice, so that no bad habits were taken up, and enabled the pupil and master to learn to know each other better.

As the lessons went on I found that there was a limit to the child mind. The bowing could be developed just so far and then it stopped; while it would get no worse it did not improve. In such a case I immediately began the training of the fingers of the left hand, neglecting the bowing for three or four weeks. Bad bowing habits were developed, and the tone seemed to grow worse with each lesson, but the brain was getting a rest, a chance to view the bowing from a different angle. When I again took up the question of bowing I found it easy to correct the bad habits of three or four weeks and also easy to advance beyond the point where the trouble had occurred. After I had proved this to my satisfaction I made it a habit in the teaching of children, to develop as far as possible a certain bowing or fingering, alternating periods of activity and rest. The result was that I got a maximum of work at a minimum of effort, besides keeping the child always interested in the changing problems.

The child, however, demands something more than technique to interest him. This I found in the many pieces which I assigned. I know that some teachers insist that no pieces be given until the pupil has reached a certain point in technical development, and I hold the same opinion as far as older pupils, or pupils who seem suited to such heroic treatment, are concerned; but with the children I use the piece as a reward for good work, and as something which adds the necessary interest. One will often find that the pupil reaches a certain point in his technique and then, as athletes say, "goes stale"; *then* is the time to stop work on technique and study pieces. In the beginning with children I found it advisable to stop work every few weeks and devote two or three lessons to pieces. The interest was greatly increased if these pieces had names, for they stimulated the imagination, always a powerful factor in the maintaining of interest in the average child, and added zest to the playing.

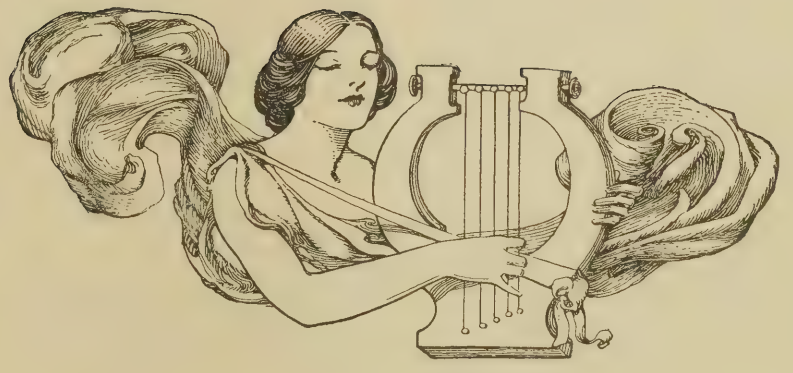
Even the very first bowings were made the occasion of pieces. Such things as the "Happy Jack" tunes for

open strings only, and with excellent piano accompaniments, furnished just the right sort of relaxation; and I never had a pupil who did not immediately ask as soon as he could play these "when he could have a piece with fingering?" The piece with fingering came just as the pupil began to get into a rut and imagine he would never have one. These fingering pieces I made as easy as possible (no fourth finger, simple bowing, easy keys, etc.), and encouraged the pupil by calling attention to how well he was playing. It is always wise to keep the technical equipment ahead of the pieces given, else the pupil becomes discouraged.

With two children in the same family it is always easy to keep the interest aroused. The sense of competition, if not pushed to an extreme, is most valuable, but the adoption of ensemble work is still more valuable. With the beginning of the duet playing interest in the violin lessons is assured.

If possible, I always organize a string quartet, using four, eight, twelve, sixteen violins, as many as I have, dividing them evenly over the parts. If the pupils are all elementary I arrange simple pieces for them. For example, an advanced student or students can play the melody of Handel's "Largo" and even the youngest ones can play a simple four part arrangement of the accompaniment. Dozens of the most pleasing violin melodies can be arranged in this way. While it will mean work for the teacher it will more than repay him by the increased amount of work which the pupils do because of their greater interest.

My experience has been that an honest, conscientious effort to interest children, a desire to enter into their lives, not as a master, but as a friend, will make the teacher more of a human being and less of a machine. After all, the teacher's problems are human problems; the one who fails to understand human nature, who fails to diagnose the man as well as his technique, is not a teacher in the true sense of the word.



VIOLIN PLAYING FOR WOMEN

By ALICE PUTNAM

MUSICIANS frequently receive letters from girl violinists, asking whether it would be advisable for them to go to college and prepare for school teaching, or to take up music as a profession. It is obviously impossible to answer such a question without knowing the individual girl, but in order to help girls to decide this question for themselves it is proposed to discuss the life of a professional violinist, and see of what its advantages and disadvantages consist.

There are four ways of earning a living with the violin—teaching, solo playing, trio or quartet work, and playing in an orchestra.

A girl's success as a violin teacher depends entirely on her ability to make friends and to play the violin well, for unfortunately there is as yet no demand on the part of parents for pedagogical training for music teachers. A girl's pupils will be mainly children, as grown persons usually prefer to study with men who have achieved international fame.

In large cities a girl generally goes to her pupils instead of having her pupils come to her. Many teachers prefer to do this, as studio rents, especially to musicians, are high. Also, one may charge for a lesson when one goes to the house, whether the lesson is given or not, whereas parents rarely take it pleasantly if one charges for the lesson after receiving word to the effect that "daughter has a cold and cannot go out to-day." Private pupils are an uncertain quantity and studio rents come due inexorably once a month. Nevertheless, a good many young women prefer to pay from $30 to $60 a month for a studio rather than to spend the time and strength going to pupils' houses.

From talking with many young women who are teaching, I gather that but few earn more than $3 an hour, and very few indeed have their time all filled. And yet quite a fair living can be made by private teaching, and it has the advantage of bringing one into close and friendly relations with the pupil and often with the pupil's family. Being one's own master means hard work in building up the business, but it brings greater rewards in the end and is unquestionably far more interesting from day to day than bending to the wishes of the principal of any school.

It is more difficult to keep up a high standard of work with private teaching than in the classroom. There is not the same stimulus of rivalry and enthusiasm, nor is there a standard whereby one can measure the progress of a pupil. And it generally happens that by the time a conscientious teacher begins to reap the rewards of her labor with a certain pupil and brings him to a point where his work begins to be really artistic, that pupil is whisked off to study with some famous European violinist, as though being famous as a player guaranteed his being a good teacher for that particular pupil.

Positions as violin teacher in boarding schools are not lucrative, the salary averaging from $400 to $600 a year and board, and there are often the most ridiculous demands made of the teacher. She must not only teach the violin but she must be able to do forty other things as well, such as assisting in the piano department, teaching the banjo, guitar, theory of music, or assisting with the English work, or even riding horseback, as one school demanded. The violin teacher must also be ready at all times to chaperon or entertain the pupils. As if any one who could do all these things could amount to anything as a violinist!

In the state universities the salaries are a little larger, but few universities will employ a woman as violin teacher, as the young men students naturally prefer to study with a man. The violin teacher is usually expected to conduct the college orchestra also, and but few women have had an opportunity to learn conducting, or make good conductors even when they know how. However, if such a position can be secured, the woman who is fond of study and the university atmosphere will find herself in as nearly an ideal position as can be imagined.

The earnings of a music teacher are often largely increased by solo playing, which brings us to the next topic of discussion.

The opportunities for solo playing are various. There are the solos in private houses which are to be had even by young players—if they dress well and are pretty. A girl must play very well indeed to obtain engagements if she is plain and awkward.

Sometimes there are solo engagements to be had in connection with men's choral society concerts, as a woman instrumentalist is supposed to add a pleasing variety to the program. There are also the large clubs, like the Union League Club of Chicago, and the woman's clubs of all large cities, which give entertainments several times a year. The Masonic entertainments often pay well, while church entertainments rarely pay at all, but many a girl has received $5 for a solo at the Sunday services.

Another way of earning a living as a soloist is to travel with a concert company, but this is indeed hard work. The indifferent hotels of small towns, poor food, tedious train trips, and often undesirable com-

pany, make the life very unpleasant. One is often asked to play the same program over and over, as there is no opportunity for rehearsals. The only advantage to be gained in this work is in becoming accustomed to playing under all sorts of conditions and before all sorts of people. One must needs be gifted with a strong sense of humor to find fun in it after the first few days.

In order to secure engagements with a great orchestra a violinist must be already known as an artistic, sure player. No conductor will risk trying out a stranger before his public, for even the experienced are sometimes attacked by stage fright. So many players would give a good deal of money for an opportunity to appear with an orchestra, that occasions for the average young woman to earn money in this way are very rare indeed unless she has great talent. In this case the work will seek her instead of her seeking the work. In fact, to the girl with talent and perseverance all things are possible, but it takes a great deal of both before one arrives at playing with the grand orchestra.

Another and perhaps the most delightful way of earning a living with the violin is in the playing of chamber music. In this field one finds not only the most beautiful music to play, but also the most intelligent of audiences.

Engagements, like solo engagements, are to be found in clubs and private homes among friends. Also many young women find engagements for their trios or quartets in summer hotels, where they play one or two programmes a day and are free the rest of the time to amuse themselves with summer sports. Such engagements are often pleasant, especially if the other members of the trio are congenial. The amount paid for work of this kind varies, with the size of the hotel, but usually runs from $10 to $15 a week and expenses, for each player.

Women's orchestras are as variable and uncertain as the stock market. Women do not yet seem to be capable of regular, sustained organization, and good conductors will rarely bother long with them. This work, even under favorable conditions, does not pay very well for women. Many rehearsals are needed and the pay, if any, for rehearsals is not nearly so good as that for teaching during the same length of time.

When all is said and done, a woman's success in earning a living with the violin, like any other business, depends largely on her power to make the right kind of friends and to inspire them with confidence in her. Women who are willing to put their profession first in their thoughts and lives, and make everything else, even home, secondary, usually succeed. But as a rule a girl only takes up a profession as a temporary thing, to fill up time until she marries. There are hundreds and hundreds of girls who, though they learn to play quite well, are never heard from professionally. But if a woman is willing to be thorough, to work hard, and if she is gifted with a good ear, a good memory, a naturally flexible hand, and an artistic temperament, she will find no more pleasant or profitable way to earn a living than with the violin.



VIOLIN STUDY

By ARTHUR HARTMANN

SO much has been written on "technique" that it is absurd to add more. To state my views briefly: Technique is the first requisite toward forming the artist—complete; and with this I have said all I consider worth while.

Wherein lies the true test of musicianship—in a slow piece by Mozart, or in a *Perpetual Motion* by Paganini?

You see a great virtuoso billed. You go. He dazzles with his box of "stunts." Two years later he is announced for another American tour. What percentage of those who have once seen his tricks go again?

The man with the mastery of the instrument, which is self-understood, who is *poetic,* is the one who ever attracts. The man with the singing, sensuous tone of infinite coloring, with the delicate touch, with thundering might; the man who is imaginative, poetic, ideal; the artist, who sings and breathes on his instrument, who makes of it a sobbing human breast—that is the man who makes people think things they have never before dreamed of, who draws them to himself through magnetism, through the love he liberates in his art. That is the artist the world worships and will go again and again to hear.

May I now be allowed to dismiss the topic of technique? What else is required to make a real artist? It takes a good, wholesome physique; a big, vital heart; nerves of indescribable elasticity and susceptibility; unlimited mental scope, possibilities of cerebral growth, broad culture, wide sympathies, and general good-fellowship.

The more a violinist works by himself—after a certain period devoted to the acquiring of the purely mechanical, which is necessary—the narrower he gets. My reasons are too obvious to need detailed explanation. The violin is an instrument of homophonic or single-voiced character, and a man too easily succumbs to the habit of accustoming himself to listen to this one, miserable little voice.

For me, the piano is to the orchestra what the lithograph is to the oil painting. It does not reproduce the individual colors, but the general effect is there.

Therefore, in studying a new work, the violin is the last thing I resort to. I try it at the piano, playing (when I can) all three lines together. If not, then singing or carrying in my head the fiddle part; and accompanying it. Thus, from the start, one not only gets the big view of the work in question, but also learns the dynamic values. This is instanced practically in quartet playing, where the first violin so often holds tones which are subservient to the 'cello, or even to the "second fiddle."

Psychology teaches us that the mind is incapable of concentration at any one time longer than twenty minutes or so. That is to say, there is a momentary wavering after that. How few students realize this! When one notes that it takes the slightest effort to concentrate, drop the work, open the windows wide, and inhale slowly. (I, personally, when at home, have the windows in my workshop open day and night, from one January first to the next.)

Or, better still, as Haeckel advocates: Open the windows (shut the mouth), and reach and reach. Up, up, up—on your toes, your arms high over your head, your fingers stretched, reaching, reaching, reach!

Of course, students are not born. It takes a great purpose and a love for the study in hand, apart from a limitless amount of merciless self-criticism, until we have the real student, the man who knows how to *economize* time, effort, and energy.

The "mechanical repetition" has in most cases served only to deaden the faculties and incapacitate the brain for the finer and higher work.

Nay, my friend, if the thing goes badly a half dozen times in succession, the fault is in your brain—in your mental attitude. Sit down, think it over, study it out. Or, better still! Put on your hat and coat and walk ten miles! Really, with all my heart, that is the best advice I can give! Good air, good health, good ideas! Walk much, think hard, study everything—everywhere, and you'll voice with me the last sentence, that then much practice is impossible—and unnecessary.

BANDS AND SMALL ORCHESTRAS

By LOUIS C. ELSON

MUCH has been said in this volume about orchestral scores and the great orchestral works. But it often happens that the musician is obliged to build his orchestra upon much smaller lines than are called for by the masterpieces. In such a case he is obliged to rescore some works and to use many makeshifts. A very small orchestra might be made up as follows: Two first violins, one second violin, one viola, one violoncello, one contrabass, one flute, one oboe (if obtainable), one or two clarinets, one bassoon (if obtainable), one or two horns, one or two cornets, one trombone, and (if at all possible) a pair of kettledrums.

Here are some of the substitutions that the leader will be obliged to make. If he has no kettledrums he can sometimes allow the contrabass to play *pizzicato* in place of them. Piano may take the place of harp in any score (when necessary), and the piano may sometimes have to fill out missing instruments in a very small orchestra. If there is no oboe obtainable, one of the clarinets must take its place. Sometimes it is well to have an extra contrabass or violoncello, if there is no bassoon, and allow it to take the part of the missing instrument. The French horn is sometimes difficult to obtain in a small town, and in this case its part must be divided between the cornet and the trombone. If one places a hat over the bell of a cornet, and plays softly, the result is somewhat like the horn quality. With such an orchestra some of the works of Schubert, Mozart, Haydn, and Bach are possible, and there is a large repertoire of lesser works obtainable wherewith to make interesting programmes.

Military and brass bands have some points of dissimilarity from orchestras. In the first place there is often no full score for the leader as there is for the director of an orchestra. Often the leader plays cornet, and cornet part is written to take the place of a full score; that is, it has its own melody and also the important entrances of each instrument "cued in," in small notes. Sometimes we find great orchestral scores transcribed for full military band. In such a case the clarinets take the place of the orchestral string parts, especially of the violins. In England a good effect has been attained, when a military band is playing in a concert-room, by adding a few contrabasses to the score. If such a score is written out we find the wood-wind instruments at the top of the page, the brasses lower, and the drums at the foot. Cornets and clarinets would be the chief melodic instruments, although, of course, the different tone-colors of the other instruments might often become temporarily prominent, and the saxhorns are of great importance in the body of the tone.

Here is the make-up of a full military band:

Flutes and piccolos (more about these below).
Two E-flat clarinets.
One solo B-flat clarinet.
Three or four additional B-flat or A clarinets.
One B-flat bass clarinet.
Two bassoons.
First and second E-flat cornets.
First and second B-flat cornets.
Four E-flat horns (saxhorns).
Three trombones (alto, tenor, and bass, but generally all B-flat trombones).
One B-flat alt-horn (saxhorn).
Four euphoniums and tubas (generally saxhorns).
Snare drums, bass drum, cymbals.

It will be noticed that there are more transposing instruments in a brass band than in an orchestra, both upward and downward. A German score would be about like the above, which is used in England, and often in America. The French score would have baritones and bombardons (see below), and would treat the trombones as transposing instruments, which is not the case in America. French and American military bands would also have saxophones, sometimes an entire quartette of them, which are capable of most beautiful, tender, and romantic effects.

The flutes in the above score are usually the regular instrument (the non-transposing flute), but sometimes a tierce flute, transposing up a minor third, is used in Europe. The piccolos are the regular instruments, transposing an octave up, but sometimes one may hear a still smaller and shriller piccolo which transposes up a ninth or a tenth. Sometimes more piercing instruments than even the piccolos are used in a full military band. The E-flat clarinets, for example, transpose up a minor third and are excessively penetrating, while an A-flat clarinet which can sometimes be found in a very large band, is the worst squealer ever heard in music; it transposes up a minor sixth and is suitable in only very loud effects.

The chief differences between orchestras and military or brass bands arise from the fact that they are heard under totally different circumstances and in different surroundings. An orchestra would be comparatively ineffective in the open air, where its most delicate effects would be lost, and would be totally impossible to use while marching.

The military band, as will be seen from the score

given above (which is, however, by no means the only possible one), has reed or wood-wind instruments as well as brass. A brass band would do without the wood-wind, although sometimes a clarinet or two might appear in a small brass band. To show the difference possible in military band scores, we append a list of instruments found in one of our largest organizations.

Two piccolos (one a ninth piccolo, transposing a ninth up).
One flute.
One A-flat clarinet.
Two E-flat clarinets.
Eight B-flat clarinets (one a solo or leading clarinet).
Two bassoons.
One bass clarinet.
Four horns, or saxophones.
Four cornets.
One alt-horn.
Two tenor saxhorns.
One Flügelhorn.
One baritone, or euphonium.
Four tenor trombones.
Two F helicons.
Two B-flat helicons.
Bass drum. Cymbals. Snare drums. Pavillon Chinois.

Most of these instruments will be recognized by the student who comprehends the orchestra. The ones less familiar may now be described.

The saxhorns are the core of the brass section, and are the chief element in the brass band, *i.e.*, the band without reed or wood-wind instruments. The saxhorns are so-called because they were the invention of Adolph Sax (born at Dinan, France, in 1814). Saxhorns are made in various sizes and pitches, the deeper ones being sometimes called baritone, euphonium, bass horn, and contrabass horn. The difference between baritone and euphonium is one of quality rather than pitch, the former having a narrower tube than the latter.

The bass and contrabass are sometimes called bombardon and contrabombardon. If these large brass instruments are made in a circular form they are called helicons. The helicon is of circular shape in order that the performer may carry it upon his left shoulder, the circle of brass winding around his body. This is of great convenience in marching, since the instrument has considerable weight.

As all these saxhorns are made in different sizes and pitches, they have become the chief characteristic of many brass bands and are of the utmost importance in full military bands as well. They form one of the chief points of difference between these and the orchestra.

The French horn can be used in brass bands and military bands, but it is difficult to play in marching and its place can be very well supplied by the saxophone, which was also the invention of Adolph Sax. The saxophone has a different keying from the saxhorns, the latter being keyed and played on the same principle as the cornets, French horns, and trombones. The saxophone, however, has a key system more like that of the clarinet. It also has a clarinet mouthpiece. Hence some careless writers speak of it as a brass clarinet, but its bore and shape are essentially different from the clarinet and the tone-color is not clarinet-like. Its tone quality approaches the mellow and romantic style of the open tones of the French horn, but it is easier to play, much more flexible, and slightly more veiled than that instrument.

Saxophones are also made in all pitches, some twelve sizes and pitches being obtainable. It is therefore quite easy to form a quartet of these instruments. The tenor saxophone is, however, the most beautiful of them all in tone quality. It is very strange that more use has not been made of this instrument in regular orchestral scores. Bizet obtained a delicious effect with this instrument in the first movement of his "Suite Arlésienne," where it pictures the simple-minded little lad whom they call "L'Innocent."

Of the clarinets in military bands we have already spoken. The B-flat clarinets are most useful to suggest the string tones of the orchestra. The E-flat clarinet, too cutting in tone to be very suitable in orchestral scores (although it has been used by Berlioz, Richard Strauss, and others) is very effective with a full band, where it is like the first violin of an orchestra. The tiny, but terrible, A-flat clarinet is never used except in the heaviest touches of a very large military band score; it fairly screams its tones.

Oboes sometimes appear in a military band, but only in very delicate and soft passages. The instrument is too gentle for good effect in the usual score of the full band, and is generally omitted altogether.

Cornets, of course, are very important. As the reader may be supposed to understand these, we need only add that sometimes a slightly larger instrument, with a broader bell, and therefore a heavier tone, is sometimes used in both brass and military bands. This is called the Flügelhorn.

In France a brass instrument called the sarussophone sometimes appears in the scores. Just as the saxophone resembles the clarinet, the sarussophone is like the bassoons. It has a double reed mouthpiece. It is made in various pitches, but its deepest pitch is the most useful, since in this size it replaces the contrabassoon, and forms an excellent addition to the bass of a military band. Massenet once told the writer of this article that he preferred the sarussophone, even in his orchestral scores, to the contrabassoon. In transcribing an orchestral work for military band the violoncello effects can be given to the baritone or euphonium (both small bass saxhorns), preferably to the former.

In England one sometimes finds an ophicleide in either orchestra or military band. As this instrument is about as extinct as the dodo in all other countries, it need not be spoken of in detail. It has rather a raucous quality, which caused Mendelssohn to employ it in his "Midsummer Night's Dream" overture (for orchestra), to picture the snoring of the

drunken weaver, Bottom, asleep among the fairies. Its keying is on the clarinet system.

Instruments of percussion play an important part in marching music, and sometimes in the stationary concerts of brass and military bands. The kettle-drums are absent, on account of the impossibility of using them when marching; yet there are some cavalry bands in Germany which use even these, placing the drums across the horse's neck, like a pair of saddle-bags slipped forward from their normal position. The bass-drum is much used. It not only gives a strongly rhythmic effect when wanted, but it adds a festive racket to many a jubilant work. Unfortunately, like charity, it often covers a multitude of sins, in the scores of military and brass bands.

The snare drum, or side drum, can be freely used for rhythmic effects. Bass drum and snare drum have no pitch in band scores, although a definite pitch has been attempted in the use of the bass drum in orchestra, by Berlioz, Verdi, and others. In Germany the bass and snare drums are sometimes used quite alone in a species of grand rhythmic fantasie. All the drum corps of the army are assembled, and, beginning with light taps, *ppp,* they work up to a crescendo of tremendous power, then give an equally well-graded diminuendo, until they again reach the *ppp* taps. This is called the *Zapfenstreich.* We may add here that in a fife and drum corps the fifes play melody only (with no trace of harmony) and the drums add the rhythm.

Cymbals are used in connection with bass drum, and it is permissible, in band score, to allow one player to play both, by having one cymbal tied to the bass drum, the player clashing his single cymbal against the tied one, with his left hand, while his right hand wields the single drum-stick. Although all these instruments have no definite pitch it is well to remember that a different quality of tone can be evolved from bass drums, and even from snare drums, by tightening or loosening the drum-head.

The Pavillon Chinois is an instrument meant merely to add a festal jingle to joyous music. It is a set of bells upon a frame-work, which is shaken occasionally and gives a sleigh-bell effect. Sometimes also the effect of the Glockenspiel of the orchestra is used in band scores, but usually the bars of steel are placed in a vertical, rather than a horizontal, framework, and are struck with a mallet in the orchestral manner.

Other percussive instruments have sometimes been brought into band scores for especial effects. In fact, the band score is much more elastic than that of the orchestra. The latter is much the same in all civilized countries, but there are many local and national customs in the treatment of bands. France treats several instruments as transposing which are regarded as non-transposing in other countries. The saxophone is ignored in some countries, and the bands are differently proportioned in various European nations.

The leader of a military band is not expected to have the finesse of the orchestral conductor. As already indicated, he seldom has a score to read; never when marching. A full military band score would be somewhat perplexing to even the advanced music student, since there are many more transpositions than would be found in the orchestral one.

One word may be added about these transpositions. It is very possible that they may vanish from music during the twentieth century. They were originally used to make matters easy for the players of certain instruments. The horn-player, when changing the pitch of his instrument, the oboist when changing from his instrument to the English horn, the clarinetist when changing his B-flat instrument for one in A or in C, found, by means of this transposition system, the same fingering and the same blowing as upon his more familiar one. But to-day these transpositions hinder rather than help the advanced artist. Often the clarinetist will play a work written for the A clarinet, upon the B-flat instrument, which he prefers, and do his own transposing; or a French horn player will stick to his horn in F and do difficult transposition, rather than alter the pitch of his instrument.

But the reader may ask "What of the drum major? Does he not direct the music even when marching?" To this the answer is emphatically, "No!" The drum major is a strange inheritance from times long gone by. In the Middle Ages, when the knights and yeomanry marched into battle, there often strutted before them a minstrel (sometimes himself a knight), who sang songs to excite their courage and inspire them with military ardor. His song would always be of some hero who had done wondrous deeds in battle. As he thus marched in the van he would throw his sword or spear high into the air and catch it as it fell, or he would twirl it in his hands in cadence with his vocal measures. Such a song was sung by Taillefer, just before the battle of Hastings. He marched before the Norman host, swinging his spear and singing the "Chanson de Roland." The drum major is the lineal descendant of such minstrel knights. He is not necessary to the musicians, his spear or sword has changed into a stick with a resplendent knob, but he marches in the van and twirls this stick in imitation of his predecessors in mediæval times.

Tracing this custom leads us to speak a final word about the origin of military bands. They are quite modern. The troops of olden days were generally led by bands of trumpets and drums only. As these were the instruments of the heralds of kings and princes, the art of drum and trumpet playing was held to be part of the education of gentlemen, and no person of mean estate was allowed to play either of these instruments. In Italy there is a clear survival of this style of music, since companies of soldiers are still led by two trumpeters, where we use the fife and drum corps. The latter, too, is derived from the ancient military music.

THE MANDOLIN, GUITAR AND BANJO

By GEORGE W. BEMIS

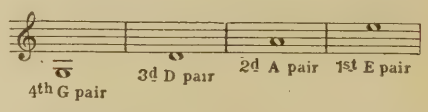
TEACHER OF GUITAR AND MANDOLIN AT THE NEW ENGLAND CONSERVATORY OF MUSIC

THE merits of these instruments have been so thoroughly discussed during the last few years that further consideration of the subject may perhaps seem superfluous, but favorable opinions have, as a rule, been expressed through the medium of publications devoted to their interests, and have not reached many who are interested in everything concerning the art of music. There are musicians who think that music of a high order cannot be played on these instruments, but this opinion is fast giving way to a substantial respect for them. One is easily convinced of this, on hearing a good performer, or reading the music that is written for these instruments; unless, perchance, the doubter is as firm in his disbelief as was the small girl who said, when defending her hero, "I would believe him innocent if I knew that he was guilty."

Calastro Parochia is credited with having made a mandolin at Padua in 1620. We cannot claim that this instrument, which had five pairs of strings, came to this country with the Pilgrims, who landed at Plymouth in that year, but the Spanish troops or students who captured Boston at a much later period were armed with a most fascinating little instrument, with four pairs of strings, and descended from that made by Giorgia Batista at Naples in 1712. It is quite evident that those who made mandolins at that early period understood the secrets of tone production and exterior decoration. Ample proof of this may be seen at the Kensington Art Museum. Notwithstanding the fact that the mandolin maker of to-day has brought his work to a high state of perfection, many attempts have been and are still being made to improve upon this work, sometimes by stringing the instrument in different ways or changing the model, and again by combinations with the guitar, banjo, and other instruments. As a result we have the guitar-mandolin, banjo-mandolin, and other varieties; but the original Neapolitan model still holds its place at the head of the list and is quite as unlikely to be improved by patents as is its accomplished relative, the King of instruments.

The legitimacy of the mandolin has been questioned, but its advocates have no reason to be alarmed. Berlioz gave it honorable mention, and Beethoven thought it worthy of his pen. Krumpholz, a friend of Beethoven, was a mandolin virtuoso, and to this perhaps may be attributed the fact that the composer wrote a piece entitled, "Sonatina per il Mandolino," and an Adagio in manuscript, preserved in the British Museum. Both are published by Breitkopf & Härtel, New York. It has been remarked that the phrase with which the trio (C) begins, is the same which Beethoven afterward used in the Allegretto of Op. 14, No. 1. The serenade in Mozart's Don Giovanni "Deh Vieni," as well as that in Verdi's "Otello," were written with the mandolin in mind, although it is stated that Don Juan would have played a bandurria. The company of Spanish Students engaged by Mr. Henry Abbey to tour the country in 1879, was received with an enthusiasm that is ever increasing. These students played bandurrias (instead of mandolins) with guitars, 'cello and violin. Several Italians in New York, who played the mandolin for pleasure only, noting the success of the students from Madrid, organized a company, and with a violinist to lead them, advertised as the original Spanish Students, and started on their first concert tour. Later on the companies met, and I need not comment on the results of this meeting. The original Spanish Student bids fair to become as numerous as was the famous body servant of him who was "First in War, First in Peace, and First in the Hearts of his Countrymen."

The mandolin has four pairs of strings that are tuned like the violin, in fifths, thus:



The metallic lines on the finger-board are called frets and are one-half step (generally called a semitone) apart. It is important to remember this so that the student may not depend upon the ear when fingering above the fifth fret. One may either sit or stand while playing the mandolin. If sitting, the instrument should rest on the right thigh and against the abdomen. If standing, rest it against the lower part of the chest. Sit or stand erect, the head slightly forward. The mandolin should be held in a natural, easy position, the neck between the left thumb and forefinger, the back of the neck against the ball of the thumb. Curve the fingers so that their tips may press the strings.

The right forearm rests on the edge of the instrument. The second, third and fourth fingers should be kept beneath the thumb and first finger, the fourth finger not to rest on the sounding-board. Curve the wrist, hold the plectrum between the thumb and first finger and do not move the arm while striking the strings. The movement should be made from the wrist.

The left-hand fingers, as before remarked, should

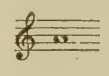
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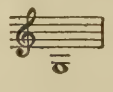


IN ACCORD

From the Painting by G. von Hoesslin

be curved much the same as in piano playing, pressing the strings with firmness and decision. It is important that the beginner should practise the right hand movement slowly and carefully, gradually increasing in velocity and keeping the stroke perfectly even, in order to secure that tremolo so essential to good mandolin playing. Remember that an even stroke is of more importance than rapidity. The earnest student will soon acquire both. Strike the strings (not too hard) near the sound hole. To play *forte* (loud) hold the plectrum firmly; to play softly (*piano*), strike above the sound hole while holding the plectrum lightly. Tune the second strings in unison with an A tuning-fork, pitchpipe or any instrument that has the correct pitch. Then tune the first strings to E, a fifth above the second strings, the third strings to D, a fifth below the second. Tune the fourth strings to G, a fifth below the third string. This method of tuning is, I think, the most satisfactory, but not always easy to the beginner. The strings of the mandolin may also be tuned by placing the finger at the seventh fret, beginning with the fourth strings, after tuning them to G. When tuning by this method, the open strings should be made a little flat of the note that is made by pressing the lower string at the seventh fret. Different strokes of the plectrum, study of the positions, and duo playing are hardly within the province of this article, as they call for study and practice rather than explanation. With the middle finger at C (4th string), the hand is in the second position; at D it is in the third position; at E♭, in the fourth; at F, in the fifth; at G, in the sixth, and at A, in the seventh position. Study and practice in these positions facilitates execution and adds to the student's knowledge of the finger-board. The compass of the mandolin is three octaves and three notes. Tremolo is a very important part of mandolin playing, but should not be overdone.[1] All notes are entitled to their proper value, neither more nor less, and rests should not be shortened. Standard overtures, such as "Zampa," "Poet and Peasant," "Stradella," "Nabucodonosor" and many others, together with a great variety of selections, both classical and popular, are well adapted to the mandolin. Valuable exercises are plentiful and the student has every reason to be industrious and happy.





The Guitar

This instrument, so well adapted to serenades, fandangos, accompaniments and to nothing else, at least to say its critics and detractors, has, according to some authorities, reached a ripe old age, after overcoming many obstacles. It is related in the early history of the guitar that one who wished to discredit it and gain popularity for a rival,[1] purchased a number of cheap guitars and gave them to barefoot girls and boys clad in rags, with orders to thrum the strings, while walking the streets. I fear that this is not the only time that the guitar has met with ill-treament, but it survived those troublous times, and still lives to tell its sweet story to all lovers of good music. In the Preface to his "Comprehensive Method for the Guitar" (published by Oliver Ditson Company), Mr. Justin Holland says, "The structure and management of the guitar did not at once attain to the present degree of perfection. About the year 1788 the guitar became a favorite at several courts in Europe, and for sixteen years, Jacob Augustus Otto, at Halle, had more orders from Weimar, Leipzig, Dresden and Berlin for guitars than he could execute. At that time it had but five strings, the fifth only being covered with wire. Herr Naumann, Maître de Chapelle at Dresden, gave Mr. Otto the first order for a guitar with the sixth or low E string. Mr. Otto added the sixth string and covered that and the fourth with wire, and thus the stringing of the instrument was perfected as we now have it"—three strings of gut and three of silk wound with wire. Beethoven's opinion of the guitar: "It is a miniature orchestra," is frequently quoted. Paganini, whose name heads the list of violin virtuosos, studied and played the guitar, thereby expressing his appreciation of its merits and possibilities. Ferdinand Sor, a Spaniard, and the greatest of guitar virtuosos, after exciting the admiration of the composers of his time (1780 to 1839), went to London, where his marvelous playing at the Philharmonic Concerts made a deep and lasting impression. After a time Sor had a rival in the person of Manŕo Giuliani, who composed a Concerto for guitar with orchestra accompaniment. These eminent composers and performers, together with Mertz, Ferranti, Agñada, Carruli, Carcassi, in Europe, and Frederick Buckley (composer of the well-known "Pensées Nocturnes"), De Janon, Coupa, Ferrer, Romero, Foden and others in America, bear ample testimony to the high standing of this beautiful instrument. The strings of the guitar are tuned one octave lower than written. The metallic lines on the finger-board, called frets, are half-steps, or semitones.



Students should keep this in mind in order to avoid playing by ear when fingering above the fifth fret. The position (way to hold the guitar) advocated by Carcassi, Carruli and other masters of the instrument, I think superior to all others, because it allows the performer to sit in an easy posture and leaves both hands free to manipulate the strings. Sit in a chair without arms, rest the left foot on a low stool and

[1] A rapid to-and-fro movement of the plectrum is usual, while a single stroke may be used for a quick or emphatic note. A soft effect may be obtained if the plectrum is held diagonally, and made to rub the strings rather than pluck them.—Ed.

[1] The Erard harp, a much more expensive instrument.—Ed.

place the instrument, at its curve, across the left thigh. Elevate the neck of the guitar so that the lower edge may rest against the side of the right knee. Place the right forearm on the upper edge of the instrument, curve the wrist and fingers, the latter extending toward the bridge, and commanding the gut strings. The thumb should be separated somewhat from the fingers and placed in a position where it may easily strike the lower strings. If sitting in a low chair, the foot-rest may be dispensed with. When playing the scale, strike the lower strings (6th, 5th and 4th) with the thumb, and the gut strings with the first and second fingers alternately. When playing rapidly, the thumb and first finger may be used alternately on the lower strings. The fourth finger of this hand must not rest on the sounding board of the guitar. Avoid snapping the strings. For the left hand position, place the ball of the thumb against the back of the neck, between the nut and the first fret. Curve the wrist and be sure to keep the palm of the hand away from the neck of the instrument. Separate the fingers and hold them, curved, above the finger-board, ready to press the strings with firmness and decision. The thumb of the left hand should not be used to make notes on the sixth string, because it places the hand and arm in a very awkward position.

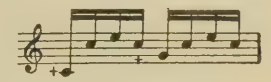
Tune the guitar in the following manner: First tune the fifth or A string to an A pitchpipe, or any instrument that is tuned to the proper pitch, then press this string at the fifth fret, strike it and tune the fourth —D—in unison. Press the fourth string at the fifth fret. Strike the string and tune the third—G—string in unison. Stop the third string at the fourth fret, strike it, and tune the second string—B—in unison. Press the second string at the fifth fret, strike the string, and tune the first string in unison. To tune the sixth string, stop it at the fifth fret. Strike the string and tune it in unison with the next open A string. Tuning by the open strings is very satisfactory, but not always easy for the beginner.

The following signs are used to indicate the fingers:

Right Hand		*Left Hand*	
Thumb	X	First finger	1
First finger	.	Second finger	2
Second finger	..	Third finger	3
Third finger	...	Fourth finger	4

Every fret is a position, but there are five principal positions, the first, fourth, fifth, seventh and ninth; and these should be carefully studied. The first finger of the left hand determines the position of that hand, on the finger-board. The word Barré means that two or more notes are to be made with the same finger. To make the Barré, keep the finger perfectly straight, rest its side on the strings and parallel with the fret. Harmonic sounds (overtones) are made at the 3rd, 4th, 5th, 7th, 9th and 12th frets, by laying the finger lightly across the string, directly over the fret, and raising it immediately after striking the string near the bridge. These sounds may be produced on all frets in the following manner: Place the ball of the thumb (right hand) on the string, at the required fret; strike the string with the first finger of the right hand; and immediately after, remove both thumb and finger. The left hand fingers are to be used in the ordinary manner, always placing the thumb twelve frets from the left hand finger for the octave harmonic. Chords composed of three notes should be struck with the thumb, first and second fingers, regardless of the strings on which they are made. Of four notes, with the thumb and three fingers. Of five or six notes, by sliding the thumb across the lower strings and striking the others with the fingers. Strike the first (lower) note of a chord or





group of notes, with the thumb. To produce a good tone, the left hand fingers should press the strings with firmness, but not too hard. When striking the strings, move the thumb and fingers in same manner as when closing the hands. When the *arpeggio* sign is placed before a chord, the notes of same should be struck in quick succession (beginning with the lowest), otherwise the notes should all be played at the same time. In order to play the guitar well, the pupil should first be sure that he holds it in the proper position. He should then study the finger-board, keeping in mind the fact that the frets are half steps, and practising the scales, chords and preludes in the keys of C, G, D, A, E and F major, and A, E, and D minor. The study of the 4th, 5th, 7th, 9th and 12th positions should then be taken up, always keeping in touch with the right hand finger exercises that are as indispensable to the guitar student as five finger exercises are to the student of the piano. More or less fear is expressed when the flat keys are mentioned in connection with the guitar, but this is surely without reason. If it may be said that music for this instrument is not as frequently written in these keys as in others, it is well to remember that scales, chords and preludes in the flat keys are to be found in all first-class methods,[1] and that faithful study of them will enable the conscientious pupil to play with ease the difficult chords and intricate passages that he is sure to meet as soloist or accompanist. Popular music may be played on the guitar in a very satisfactory manner. To those who wish for music of a different order, I would recommend the compositions of the eminent guitarists referred to in this article, and say that all who wish for really good music for mandolin, guitar and banjo can procure it without difficulty. Very few general musicians are acquainted with the full capabilities of the guitar, deeming it merely an instrument for the accompaniment of voice or else for the production of the lightest music. It is hoped that this brief article may at least indicate some of the possibilities of the instrument and lead to its better appreciation.

[1]Carcasso's method is a standard work.—Ed.

The Banjo

The banjo is unlike the guitar and mandolin in at least one respect. There is little or no reason to doubt that it is an American instrument. It has five strings called thus:



I say "called," for the average soloist on this instrument generally tunes *ad libitum* as regards pitch, when playing unaccompanied. It is perhaps, not easy to know when or by whom the first banjo method (?) was published. The first one that came to my notice was made up of two or three scales and several tunes. At this time larger strings were used than at present, and the fourth wire-wound string was tuned to A. Later on smaller strings were adopted, and tuned a third higher, thus:



but the music is still written in the same keys as before. A change to the C notation is thought desirable by many, but is unlikely to be adopted. Elson's Music Dictionary, a book that is invaluable to the musician, describes the banjo "as a species of primitive guitar, with a parchment sounding-board." If those who play the fine instruments of the present day could see the banjo as it first appeared, they would surely think it primitive, and congratulate themselves on the fact that great strides have been taken in the art of banjo making since the days of smooth finger-boards and slipping pegs. Mr. James Buckley, the father of minstrels, predicted a great popularity for the banjo, and his words have been more than verified. Boston went banjo wild; the fever was contagious, and did not abate when it reached the Executive Mansion at Washington. I am informed that the President at that time was a very good banjo player. If so, how fortunate that he was not a candidate for re-election. The cartoonists would probably have pictured his banjo as frequently as they did the piano of the distinguished Senator from Missouri.

Tune the strings of the banjo up to the following notes on the piano:



or tune the fourth string to C. Place finger at fifth fret,[1] strike the string, and tune third string in unison, then tune the second string to note, made by pressing the third string at the fourth fret. Tune the first string to note made at third fret on the second string. Press the first string at fifth fret and tune fifth string in unison. To hold the banjo: rest the rim on the right thigh, the forearm on the upper side of the rim, pressing it against the body. Rest the neck against the ball of the thumb (left hand) and curve the fingers and press the strings with firmness and decision. It is customary to rest the fourth finger on the head of the banjo, but I know of no good reason for so doing. Avoid snapping the strings or striking with the nails. While playing passages in single notes, strike the fourth and third strings with first finger and thumb alternately, and the second and first strings with the first and second fingers alternately. The fifth string, always open, should be struck with the thumb. The fingers of the right hand are indicated by dots, the thumb by an X, and those of the left hand by figures. The Barré is the same as for guitar. Positions are indicated by the first finger of the left hand. The slur is made by striking the first note and bringing the finger down with decision on the second. The slide, by striking the first note and sliding the finger to the second. Harmonics are made by resting the (left-hand) finger, very lightly, directly over the twelfth fret, and striking the strings near the bridge, after which, the left hand finger should be removed from the string in order to produce a clear tone. To make right hand harmonics, place the thumb on the string at the required fret, strike the string with the first finger, immediately removing thumb and finger. The left-hand fingers are used as in ordinary playing; the ball of the thumb must be placed twelve frets from the left hand finger for the octave harmonic. Chords marked D. S. (drum slide) are to be struck with the thumb, then rolled, by first closing the hand, then opening it and, beginning with the little finger, striking the strings rapidly with the backs of the nails. The tremolo is made with an oscillatory movement of the first finger (right hand) and should be practised carefully before adding the accompanying notes that are to be played with the thumb. Stroke or thimble, sometimes called the banjo style of playing, was very popular in the early days of the instrument, but is now little used, and seems to have given place to the guitar style, playing with the thumb and fingers.





Many selections of classical music have been successfully played on the banjo and received with great enthusiasm; but original compositions, and music characteristic of the instrument, are evidently preferred by those who study it. The remarks regarding *practice* of the guitar apply with equal force to the banjo and mandolin. What, may I ask, is the true definition of this word so frequently made use of by the teacher who is anxious for the progress of his pupil? It surely does *not* mean that the exercise should be played through several times in succession, giving an equal amount of attention to every part, but rather that the first difficult passage should be met and conquered before the next one is attacked. If this rule is followed, success is sure.

[1]This gives the interval of a fourth between the two lowest strings; but a fifth is often called for. In the old tuning the strings gave A, E, G-sharp, B, and E. The A was sometimes raised to B, and from this the use of a fourth (five frets) for the lowest interval was called "Bass tuned to B."—Ed.



BY PERMISSION OF V. A. HECK, VIENNA.

BRAHMS IN HIS STUDY.

FROM A PHOTOGRAPH BY MARIA FELLINGER.



HAYDN

THE VIOLINIST'S DICTIONARY

This pronouncing dictionary is a compendium of musical terms and their definitions, and short biographical or historical sketches of great composers, violinists, violin makers and bow makers.

The musical terms are indicated by *italics*. The pronunciation follows in parentheses. The derivation of the word is indicated by *fr.*, for French; *sp.*, for Spanish; *it.*, for Italian; *ger.*, for German; *hung.*, for Hungarian; *lat.*, for Latin.

In the case of proper names, the pronunciation is in parentheses, followed as far as obtainable by the dates of birth and death, abbreviated; b. and d. In many instances, especially among the violin and bow makers, the only traceable dates are those of their period of activity or work, therefore when the dates are preceded by w. [w.1710-1730], it signifies the period of productivity.

KEY TO PRONUNCIATION

The phonetic spelling of technical terms and proper names is upon the system employed in Webster's International Dictionary, published by the G. & C. Merriam Company. The foreign sounds are represented by the nearest English equivalent.

ā as in āle
â " " senâte
â " " câre
ă " " ăm
ä " " ärm
å " " åsk
ē " " ēve
ê " " ēvent
ē " " makēr
ĕ " " ĕnd
ī " " īce
ĭ as in ĭll
ō " " ōld
ô " " ôbey
ô " " ôrb
ŏ " " ŏdd
ū " " ūse
û " " ûnite
û " " ûrn
ŭ " " ŭp
o͞o " " fo͞od
o͝o " " fo͝ot

N indicates the French nasal ending of the preceding vowel.
ä *ger.* is indicated by *ĕ*
ö *ger.* is indicated by *ā*
ü *ger.* is indicated by *ü* which has the sound of the French *u*

THE VIOLINISTS DICTIONARY

A

a (ä) *it.* In, at, by, for, to, etc.; *a tempo*, in time, often abbreviated *a.t.*; *a prima vista*, at first sight, etc.

a battuta (ä bät-to͞o′tä) *it.* In strict time.

Abel (ä-bĕl) Ludwig, [b.1834-d. 1895], Violinist, composer and teacher; pupil of Ferdinand David; teacher of Violin at Royal School of Music, Munich, composed numerous solos for the violin, many technical studies and a method.

abrégé (ă-brā′-zhā) Shortened, abridged.

Abbati (ä-bä′-tē) Giambattista [w. 1775-1795] Violin maker at Modena, whose style suggests that he may have been a pupil of Cassini; he followed both Amati and Stradivarius.

accent (**1**) Stress or force by which a tone is given predominance. A mark used to indicate such stress or force. (**2**) Emphasis or force on a tone, a chord, or a beat. (**3**) An accent mark. The first beat or count of a measure receives a primary or strong accent. In 4|4 meter the third count receives a secondary or lighter accent. In 6/8 meter the fourth count has a secondary accent. In 6/8 the fourth and seventh count have secondary accents.

accelerando (ăt-shĕl′ĕr′-än-dō) *it.* Increasing the speed of movement; abbreviated *accel.*

acciaccatura (ät-chäk′kä-to͞o′rä) *it.* A short grace note usually struck on the count or the beat, but immediately followed by the principal note. It is written with a short diagonal line through the hook. See *appoggiatura.*

accidentals Sharps, flats and naturals which do not belong to the signature.

accord (ă-kör′) *fr.* A chord, a concord; *d'accord*, in tune.

Achner (äkh′-nĕr), Philipp [w. 1772-1798] A Mittenwald violin maker and follower of Klotz; he used good wood, a brown varnish and secured a good tone.

acoustics The science which treats of the nature and laws of sound. When a bow is drawn across a string, the latter is set in motion by friction. This motion to and fro is called vibration. The string produces a tone of higher or lower pitch according to its length, its thickness and its tension. In its vibration a string divides into segments, which also vibrate simultaneously. The resulting sounds are so faint as to be lost in the sound of the principal note. They can be appreciated by touching the string lightly at one-half, one-third and one-quarter its length. Sounds so produced are light, clear, and pure, and are known as harmonics or flageolet tones. The term "overtones" is used when these tones are combined with the fundamental tone. Strings of the same length, but differing in thickness and tension will give sounds differing in pitch. The E, D, A and G strings, if made of gut, have to differ in thickness. Since a thick string gives a poor tone, a thin string is wound with fine wire to secure the desired effect. A G string is wound with silver, bronze or copper wire; aluminum winding may be used for a D string, since aluminum is lighter than silver or copper. For the same reason the steel E string, now in general use is much thinner than a gut E, because steel is heavier than gut. The degree of loudness or softness of a sound depends on the extent or amplitude of the vibration. To make a loud tone the bow is drawn with more pressure on the hair, with greater speed, or both, than when a soft tone is desired. The tone of any string alone is light and delicate, but it is amplified in volume and resonance by the body of the violin. The ultimate tone of the violin is determined by the amount and quality of this resonance; hence various instruments differ in tone quality according to size, model, the wood, the treatment of the wood, and the adjustment of the parts. Variations in temperature also affect the pitch of the open strings, by causing them to expand or contract; hence the necessity for frequent tuning.

adagio (ä-dä′jyō) *it.* Slow, slower than *andante.*

Adam (ăd-äN) (**1**) Jean-Dominique, [b. 1795- d. 1864], Bowmaker at Mirecourt, used the octagonal shape. (**2**) Grandadam, [w. 1823-1869], Bowmaker at Mirecourt, son of preceding, whom he surpassed.

ad libitum (ăd lĭb′-ĭ-tŭm) *lat.* At pleasure, referring to *tempo* and dynamics; abbreviated; *ad lib.*

affeto (ä-fĕt′-tō) *it.* With emotion. **Affetuoso,** with tender feeling, affectionately.

affretando (äf-frĕ-tän′-dō) *it.* In a hurrying manner, *piu mosso.*

agitato (ä′gē-tä′tō) *it.* Agitated.

a la, al, alla *it.* Like, in the style of.

Alard (ăl-är′) Jean-Delphin, [b. Bayonne, France, March 8, 1815; d. Paris, Feb. 22, 1888] Violinist; pupil of Habeneck, at the Paris Conservatory and successor of Baillot as professor at that institution. His School for the violin has been widely used; he wrote useful etudes. His most eminent pupil was Sarasate.

Alban (äl′-bän) (Albani), A family of Tyrolese violin makers. (**1**) Matthias, [w. 1621-1712] was the founder and probably a fellow pupil of Stainer; He was thought to have studied in Italy. (**2**) Johann Michael, [w. 1677-1730] and (**3**) Joseph,

[w.1680-1722] were sons of Matthias, and excellent makers. There seem to have been several Italian makers of the name Albani (Albanus); Paola, Nicola and Michele, of less reputation than the Tyrolese. The Albani violins have a high arch.

Alberti (äl-bār′-tē) Ferdinando, [w.1737-1760] Violin maker at Milan; business successor to Giovanni Grancino, whose style he followed.

Alday Paul, [b.1764-d.1835] French violinist; pupil of Viotti; became a celebrated virtuoso; founder of the Dublin Conservatory; composed a number of violin sonatas and concertos.

Aldric (Aldrich) Jean Francois, [b.1765-d.1843] French violin maker, who followed the Strad model and frequently approached the excellence of Lupot; he was successful in remodelling old viols into violins and had business relations with Tarisio, the celebrated Italian collector.

alla breve (äl′lä brā′vā) *it.* In the old music notation the *breve* was a short note. *Alla breve* meant that the unit of beat was the breve. It now means that the unit of beat is the half-note. The sign is the C divided by a vertical line. It may be written 2/2.

allargando (äl-lär-gän′-dō) *it.* Becoming slower, broader.

allegretto (äl-lā-grĕt′-tō) *it.* Slower than *allegro.*

allegro (äl-lā′grō) *it.* Properly it means "cheerfully," as customarily used it indicates a tempo that is fast, but less fast than *presto.*

allegro con moto *it.* Fast, with motion; faster than *allegro*

allegro non troppo (nôn trōp′-pō) *it.* Fast, but not too much.

allein (älīn) *ger.* Alone; equiv. of *solo.*

allemande (àl-mänd′) *fr.* A German national or peasant dance, usually in 3-4 or 3-8 time, but sometimes found in 2-4 time. A separate movement in the classic Suite in 4-4 time, *andantino,* with a short note on the up-beat or *auftakt.*

Alletsee (äl-lĕt′-sē) (Alletsche, Aletzie, Alleci) Paul [w.1698-1738] Bavarian violin maker, whose work follows the Italian school. He lived at Munich. His instruments usually have a high arch.

allmählich (äll-mā′-lĭkh) *ger.* Gradually; equiv. of *poco a poco.*

alto (äl′-tō) *it.* High; originally applied to the high range of the artificial or *falsetto* tenors. The term has been applied to the lower range of treble voices and sometimes applied to the *viola.*

Alvani (äl-vä′nē) Paolo, [w.1750-1755] Violin maker at Cremona whose instruments suggest the Guarnerius influence; wood and varnish are excellent.

amabile (ä-mä′bē-lā) *it.* Amiable.

Amati (ä-mä′tē). A family of violin makers at Cremona, Italy, of which five members are famous. (**1**) Andrea [b. about 1535-d. after 1611]. The founder of the family, and one of the first Italian makers to abandon the viol pattern for the violin. He is thought to have been in touch with the Brescian school. His son, (**2**) Antonio [b.about 1555-d. after 1640], followed his father's model, somewhat decreasing the height of the arch. He worked with his brother, (**3**) Hieronymus (Girolamo) [b. about 1556-d.1630]. The two brothers used a joint and also separate labels. (**4**) Nicolo [b.1596-d.1684], son of Hieronymus, and the greatest of the family. At first he followed his father's model and made a number of gambas and viols; later he worked out his own pattern, larger in proportions, and known as the Grand Amati. (**5**) Hieronymus (Girolamo) II. [b.1649-d.1740], son of Nicolo, and a follower of his style with traces of the influence of Stradivarius, his contemporary.

Ambrogi (äm-brō′-zhē) (Ambrosi), Pietro [w.1712-1748]. Violin maker at Brescia and Rome; followed the Strad model.

Ambrosio (äm-brō′zē-ō) Alfredo d', Composer; [b. Naples, June 13, 1871; d. Nice, Jan. 2, 1915]; studied composition at Naples Conservatory under Bossi, violin in Madrid with Sarasate and in London with Wilhelmj; located at Nice as teacher and leader of a string quartet; wrote in large forms and composed many small pieces, *Canzonetta, Romanza in D.,* etc.

âme (äm) *fr.* The soundpost of a stringed instrument; literally "the soul."

amoroso (ä-mō-rō′-sō) *it.* Affectionately.

ancora (än-cō′-rä) *it.* Again.

andante (än-dän′tā) *it.* Literally "going." In the older music the term was understood to imply *a moderate tempo;* today it is applied to a movement which is graceful, reposeful and rather slow. It is often qualified by other words, as *andante cantabile,* in a singing style; *andante con moto,* slow, with motion; *andante non troppo,* moderately, but not too fast.

andantino (än′dän-tē′nō) *it.* Diminutive of *andante;* generally taken to mean a little faster than *andante.*

anglaise (àN-glĕz) *fr.* In the English style. An English country dance, ballad or hornpipe; a sprightly French dance in 3-4 time in which form it is occasionally found in the classic Suites.

Anet (ä-nā′) Baptiste, [b.1650-d] French violinist; pupil of Corelli; popular virtuoso in Paris during his time; published book of sonatas for violin in 1724.

anima (ăn′-ĭ-mä) *it. con anima, animato, animando.* Animated.

Anselmo (än-sĕl′-mō) (Anselmi) Pietro, [w.1700-1750]. A Florentine violin maker, who probably studied at Cremona; his style suggests Ruggieri. The golden varnish is good, but the wood was not always carefully selected.

a piacere (pyä-chā-rī) *it.* At pleasure.

appassionata (äp-päs′sĭō-nä′-tä) *it.* Passionately.

appoggiatura (äp-pōd′jà-tōō′rà) *it.* Plural, *appoggiature.* (**1**) A "leaning" note. There are two classes of these ornaments, the short *appoggiatura* which is similar to the *acciaccatura;* and the long

appoggiatura, no longer used with its former significance except in old editions. It is written as a grace note and in performance receives its full time value, as notated, and the principal note which follows takes the remaining time value. (**2**) A dissonant tone on a strong count, which resolves by downward progression to the next lower tone, is still called an *appoggiatura* by theorists, even though in modern practice both the *appoggiatura* and the principal tone are written out in regular sized notes of the time value desired in performance.

Arbos (är′bōs) Enrique Fernandez, [b. Madrid, Dec. 25, 1863], Violinist; pupil of Monasterio Vieuxtemps, and Joachim; after several concert tours he became professor of violin at Hamburg, but resigned to take a similar position at the Madrid Conservatory; an English tour then led to an appointment as professor at the Royal College of Music, London; he has composed difficult pieces for violin with orchestra.

archét (är-chā) *fr.* The bow.

arco (är′kō) *it.* The bow; This indication usually appears after a passage played *pizzicato*, and means to play again with the bow.

arpeggio (är-pĕ′d-jō) *it.* The notes of a chord arranged in a regular succession, one after the other, either upward or downward; more specifically, when extended to include repetitions of the chord tones in another octave; as distinguished from a broken chord, which consists of the repetition of chord tones one at a time in any order.

articulation The art of joining together musical sounds into phrases or groups.

Artot (är-tō′) Alexandre-Joseph-Montagney, [b. Brussels, Jan. 25, 1815; d. Ville-d'Avray, July 20, 1845] Violinist; pupil of his father, Maurice and of Kreutzer; made extended concert tours, including the United States (1843); wrote for orchestra, chamber music, and in small forms.

assai (äs-sī′) *it.* Very; as *allegro assai*, very fast.

attaca (ät-täk′-kä) An indication to attack or begin the next movement without a pause.

attack The manner of establishing contact between bow and string in beginning a tone. There are two methods: drawing or pushing the bow; and hitting the string by the bow. The first attack may be made by beginning the motion of the bow while close to the string, reaching the string during this motion; or the bow-hair may be placed against the string, starting the attack by a sudden pressure on the bow-stick.

a tempo (ä tĕm′pō) *it.* In time.

a tempo giusto (ä tĕm′pō jōōs′tō) *it.* In general an indication that the movement be in moderate even *tempo*. Used to indicate a return to strict time after a free or *rubato* movement.

Aubry (ō-brē) François [w. 1757-1767] Bow maker at Mirecourt with reputation for good workmanship.

Auer (ŏw′ĕr) Leopold, [b. Veszprem, Hungary, June 7, 1845] Violinist and teacher; pupil at the Conservatory of Pesth, of Dont at Vienna, and finally of Joachim; played in German orchestras and located in St. Petersburg in 1868; professor of violin at the Conservatory 1887; in 1918, went to New York; among his eminent pupils are Elman, Zimbalist, Heifetz, Kathleen Parlow, Eddy Brown, Toscha Seidel, Roderick White, Max Rosen.

aufstrich (owf′-strĭkh) *ger.* Up-bow.

auftakt (owf′-täkt) *ger.* Up-beat; an incomplete measure at the beginning of a theme.

ausdruck (ows′-drōōk) *ger.* Expression. **ausdrucksvoll,** with great expression.

Aulin (ŏw′-lĭn) Tor, [b. Stockholm, Sept. 10, 1866; d. Mar. 1, 1914] Violinist; pupil of Sauret; organized a fine string quartet, was concertmaster at the royal opera, Stockholm; conductor of the Philharmonic Orchestra; composed a number of pieces for the violin.

autodidact A term applied to one who is largely self-taught in any particular art.

B

B (**1**) A degree of the musical scale. (**2**) The *major* Key with five sharps. (**3**) The *minor* Key relative to *D major*. In Germany the degree which Americans call *B-flat* is known as *B*; the letter *H* (pronounced *hä*) is used for *B* natural.

Bach (bäkh) (1) Johann Sebastian, [b. Eisenach, Germany, Mar. 21, 1685; d. Leipzig, July 28, 1750] Composer, learned violin playing first from his father; studied clavichord, organ, singing, and composition; famous as an organist; for some time he was in charge of the chamber music of the Prince of Anhalt at Coethen; his most important appointment was cantor and organist at Leipzig, where he wrote most of his greatest works. Best known to the musical world by his Preludes and Fugues for the piano, his Passion Music, Mass and his organ fugues. His celebrated Chaconne for violin alone is a movement from one of the Six Sonatas for the violin, which stand as a monument in the fields of composition and violinistic attainment. The smaller pieces by Bach are usually transcriptions of parts of his larger works. (**2**) Wilhelm Friedmann, [b.1710-d.1784] Eldest and most talented son of Johann Sebastian Bach; pupil of Graun; unsuccessful because of his dissipation.

Bachmann (bäkh′-män) (**1**) Alberto, [b.1875-] Violinist, teacher and composer; pupil of Ysaÿe, Hubay and Cèsar Thomson. Toured successfully as concert violinist; member of the New York Philharmonic Orchestra, writer on musical subjects; in 1925 compiled "The Encyclopedia of the Violin". (**2**) Karl Ludwig [b.1748-d.1809] Violin maker at Berlin. He was educated as a violinist and became

a virtuoso viola player; turned to violin making, but succeeded best with violas. (3) Otto [b.1830-d.1835] Violin maker at Halberstadt, Germany, an excellent workman both in the repair of old instruments and in new work. He wrote a Theoretical Handbook of Violin Making (1835).

Bagatella (bä-gä-tĕl′-lä) Antonio, [b.1755-d.1829] Italian violin maker, originally a violinist; his significance is less as a maker than as an authority on the theory of violin making. His book on the subject was awarded a prize by the Academy of Science in Padua, and was translated into German, French and English. His theories were not taken up, yet his principles of old Italian masters is excellent.

Baillot (bī′-yō) Pierre-Marie-Francois de Sales, [b. Passy, France, Oct. 1, 1771; d. Paris, Sept. 15, 1842]. Violinist, a pupil of Viotti, who helped him professionally. Appointed teacher at the Conservatory, he prepared a Method with Rode and Kreutzer. Among his distinguished pupils were the elder Habeneck, Mazas, and the two Danclas.

Bailly (bī′yē) Antoine, [w.1763-1785] A bow maker at Mirecourt.

Baldantoni (bäl′-dän-tō′-nē) Giuseppe, [b.1784-d.1873]. Violin maker who lived at Ancona, Italy. He used a flat model and was a fine workman.

Balestrieri (bäl′-ĕs-trē-ĕr′-ē) (1) Tommasso, [b.1720-d.1788] Violin maker, probably born at Cremona, but worked at Mantua. He used the large Stradivari pattern and selected his wood for acoustic qualities. (2) Pietro [1735], who called himself a pupil of Stradivari, was probably a brother of Tommaso. His work is inferior to that of Tommaso.

Baltzar (bäl′-tsär) Thomas, [b.1630-d.1663] German violinist; one of the finest artists of his time; he was the first violin virtuoso heard in England and did much to stimulate the cultivation of artistic music in Britain; became leader of the King's Band 1633, London.

Bang Maïa (Baroness Hoehn), [b. Tronsö, April 24, 1877] Norwegian violinist; pupil of Marteau and Leopold Auer. Founder of the Oslo Music School, Christiania. Author of violin method based on the Auer principles of teaching.

Banks (1) Benjamin, [b.1727-d.1795]. Representative English violin maker who followed the Amati model. (2) His sons, Benjamin [b. 1754-d.1820] and Henry [b.1770-d.1830], were also violin makers.

Banner Michael, [b. San Francisco]; American violinist; pupil of Simon Jacobsohn and Massart; début with Leopold Damrosch, New York.

Bantock Granville, [b. London, Aug. 7, 1868] English composer; pupil at Trinity College of Music and Royal Academy. He was one of the pioneers of the modernistic trend in British music. Among his compositions are a sonata for viola and piano and one for the 'cello alone.

Barbieri (bär-byā′-rē) Francesco, [b.1695-d.1750] Violin maker at Mantua, who followed the style of Andrea Guarnerius.

barcarolle (bär-kå′-rôl) *fr.* (1) Venetian boatman's song. (2) A lyric instrumental composition, usually in 6/8 time.

Barcewicz (bär′-tsĕ-vĭtz) Stanislaus, [b. at Warsaw, April 16, 1858] Violinist and teacher; pupil of Hrimaly and Laub. Won success as a concert violinist, then became conductor of opera at Warsaw and finally teacher at the Warsaw Conservatory.

Bargheer Karl, [b. at Buckeberg, Dec. 31, 1831; d. Hamburg, May 19, 1902] German violinist; pupil of Spohr, David and Joachim; taught for a number of years in Hamburg; then became concertmaster under von Bülow; was a virtuoso of high rank.

Barnia Fedele, [w.1760-1780] A Venetian violin maker who came from Milan. His products are unequal in value.

Barns Ethel, English violinist and composer; pupil of Sainton and Sauret; toured successfully as concert virtuosa; became teacher at the Royal Academy in London and composed a number of charming solos for the violin.

Baroux (bå-rōō′) [w.1830] A bow maker at Paris, whose bows are highly esteemed.

Barrett John, [w.1714-1740] An English violin maker who worked in London. He used a long high-arched model of the Stainer pattern; his varnish is browned by age and the tone of his instruments is pleasing, though not large.

Barstow Vera [b. at Celina, O., June 3, 1893] American violinist; pupil of von Kunits; made successful concert tours in Europe and America.

Barth (bärt) Richard, [b. Grosswanzleben, June 5, 1850] German violinist; pupil of Joachim; due to an accident he was compelled to play the violin with his right hand and bow with the left; nevertheless he became an excellent performer; concertmaster at Münster, Director of Music at Warburg University and conductor of the Hamburg Philharmonic.

bass bar A thin strip of spruce attached to the inside of the sound-board of the violin, parallel to the strings and located on the bass side, under the *G* string.

Bassani (bä-sä′-nē) Giovanni Battista, [b. at Padua, about 1657; d. at Ferrara, 1716] Eminent Italian violinist; pupil of Castrovillari; became conductor at the Cathedral at Bologna; composed much choral and instrumental music; one of the teachers of Corelli.

bassoon; *basson, fr., fagotte, it., Fagott, ger.,* abbr. *bsn., fg.* The bass of the *wood-wind* family. An instrument consisting of a nine-foot conical tube doubled upon itself. It is the bass of the *oboe* and its tone is cold and colorless, though valuable for many solo effects. Range B′-flat—c″. **double bassoon;** *contre-basson, fr., contrafagotto, it., Kontra-fagott, ger.,* abbr. *c. bsn.* or *kfg.* The lowest pitched instrument of the orchestra; it is a replica of the bassoon, but

built an octave lower and having a grotesque, sepulchral tone. Range D′—e-flat.

Bassot (bäs′-sō) Joseph, [b. at Mirecourt about 1740; d. after 1805] A French violin maker of the Mirecourt school whose work is unequal in quality; his later violins are excellent for orchestra use.

battuto (bät-to͞o′tō) *it.* A style of the *spiccato*, played near the point of the bow. Gruenberg says "the string must be struck rather hard by raising the bow high before each note and by performing a sort of whipping or beating." It is used in combination with the left-hand *staccato*.

Bauer Harold, [b. New Malden, April 28, 1873] English pianist; studied violin playing under his father and Pollitzer; début as violinist, London, 1883. He later devoted himself to piano playing on the advice of Paderewski and is now one of the foremost pianists.

Bausch (bŏw′sh) (**1**) Ludwig Christian August, [b.1805-d.1871] Violin maker, better known as a maker of fine bows and called by some writers, "the German Tourte". (**2**) Ludwig [b. 1829-d.1871] son of preceding, founded the well-known firm of Bausch. Their bows were marked Bausch but were made in their factory.

Bax Arnold Edward Trevor, [b. London, Nov. 6, 1883] English composer; studied at the Royal Academy of Music where he is looked upon as the most brilliant student of the institution. Edward Elgar has styled him as "neo-romantic" with "a strong feeling for beauty, both of line and of texture. . . . In a certain sense, he is one of the most *musical* of the present day composers." He has written in all of the large forms, vocal and instrumental. Among his works are a piano quintet, a harp quintet, a quartet, a trio and two sonatas for violin and piano.

Bazzini (bä-tsē′-nē) Antonio, [b. Brescia, Mar. 11, 1818; d. Milan, Feb. 19, 1897] Violinist; after several concert tours he took up composition and became professor at the Milan Conservatory and later director. He is best known to the present day public by his composition *Ronde des Lutins*.

bearbeitet (bĕ-är′-bī-tĕt) *ger.* Arranged or adapted for a special instrument or use.

beating time The motions used by a conductor to indicate the various divisions of a measure and thus maintain a good ensemble. The baton or stick used, evolved from the bow of the first violinist, who formerly acted as leader of the ensemble and was wont to indicate the tempo by waving his bow. In general, duple time is indicated by a simple up and down motion, the up motion often curving to the right. In triple measure the baton outlines a triangle; in quadruple measure, a square. Conductors follow no fixed procedure in this, except that the strong beat on the first count of the measure must be a firm down motion. In compound rhythms the secondary accents require a similar but less forceful beat.

Beethoven (bāt′-hō-fĕn) Ludwig van, [b. Bonn, Germany, Dec. 16, 1770; d. Vienna, Mar. 26, 1827] Composer; he began the study of music at an early age, at eight he played the violin well; at eleven he played all of the piano preludes and fugues by Bach; learned to play the organ and assisted the regular organist in his work; accompanied the orchestra at the piano. On a visit to Vienna, played for Mozart who praised him. When he was twenty-one he went to Vienna, partly to study with Haydn and partly to profit by its opportunities to advance his musical fortunes. He became known as a pianist, especially for his great skill in extemporizing; he taught only a few pupils and gave his time mostly to composition. He was one of the great masters of the classical school and is famous for his symphonies, string quartets, piano sonatas, his violin concerto, also a triple concerto for piano, violin and 'cello with orchestra; the two *Romances* in *F* and *G* are in the repertoire of artists; young players know the charming *Minuet in G*. His sonatas for violin and piano should be known to every violinist.

begleitung (bĕ-glī′-to͞ong) *ger.* Accompaniment.

belebend (bĕ-lā′-bĕnd) *ger.* Animatedly; equiv. of *animando*.

Bellosio (bĕl-lō′-syō) Anselmo, [b. after 1715-d.1789] A Venetian violin maker, pupil of Serafino Santo; although not the equal of his master, he was held in high esteem and trained some excellent pupils, among them Marco Antonio Cerin and Pietro Valentino Novello.

Belviglieri (bĕl-vĭ-lyā′-rē) (Bilvegleri) Gregorio, [w. 1742-1772] A Bolognese violin maker whose violas are better than his violins.

ben *it.* Well; good; as: *ben tenuto*, well sustained; *ben marcato*, well marked.

Benda (bĕn′-dȧ) Franz, [b. Alt-Benatky, Bohemia, Nov. 25, 1709; d. Potsdam, Mar. 7, 1786] Violinist, founder of a special violin school; in the service of Frederick the Great; he wrote for the violin, etudes or caprices and progressive exercises; F. W. Rust was one of his pupils.

Bendix Max, [b. Detroit, Mich., Mar. 28, 1866] American violinist, composer and conductor; pupil of Jacobsohn; concertmaster under van der Stucken and Theodore Thomas, Chicago; founder, the Bendix String Quartet; conductor of official orchestra at the Chicago Exposition; has composed a violin concerto and smaller works.

Bennewitz (bĕn′-nĕ-vĭts, Anton, [b. Přivret, Bohemia, Mar. 26, 1833] Violinist, pupil of Mildner; director Prague Conservatory, 1882-1902; Ševčik and Zajic were among his pupils.

Benti (bĕn-tē) Matteo, [b.1580-d. after 1637] An instrument maker of Brescia, who is credited with several violins in the Brescian style, large and with rather high arch and dark brown varnish: Ole Bull and Willy Burmester had violins bearing labels of Benti as the maker.

berceuse (bĕr-sŭz′) *fr.* A cradle-song; hence an instrumental composition in that spirit.

Bergonzi (bĕr-gôn′-tsē) Nine makers of this name are listed; the outstanding are (**1**) Carlo [b.1686-d.1747], one of the best, if not the very best of Stradivari's pupils, who continued the business after his master's death. He used a flat model and secured a large, noble tone. He ranks high among makers of the second rank, after Stradivari, Amati and Guarneri. (**2**) Michel Angiolo [b. about 1715; d. about 1765], son of Carlo and his successor. He followed the large Stradivari model but did not reach his father's excellence. (**3**) Nicola [w.1740-1782], eldest son of Michel Angiolo, followed his father in business, but made less desirable violins. (**4**) Zosimo [w.1750-1777], third son of Michel Angiolo, and a better maker than Nicolo.

Berlioz (bār′-lē-ō) Louis Hector [b. Côte-Saint-André, Dec. 11, 1803; d. Paris, March 8, 1869] French composer; won Prix de Rome at the Paris Conservatoire. As a composer, Berlioz dealt with massive orchestral forces. In the domain of musical architecture and orchestral coloring, he was a prodigious innovator, breaking all the traditional forms and conventions. To his influence might be ascribed the revolutionary tendencies of the modern French composer. Among the best known of his compositions, though seldom played, are the *Symphonie Fantastique*, *Harold en Italie*, *Romeo et Juliette* and the *Messe des Morts*. His famous *Treatise on Orchestration*, published in 1839, however, lives to-day as one of the standard works on the subject.

Bernard (bär-när′) Jacques, [w. 1773-1780] Maker of good bows; Mirecourt.

Bernardel (bär-när-dĕl′) A family of French makers, of Mirecourt origin. (**1**) Auguste-Sébastien-Philippe [b.1802-d.1870], learned violin making in Mirecourt, then went to Paris and worked with Lupot and Gand. One of the best French makers of his time. With his two sons he formed the firm of Bernardel et fils. (**2**) Ernest-Auguste [b.1826-d.1899], a good maker, son of Sebastien. (**3**) Gustave-Adolphe [b.1832-d.1904], son and pupil of Sébastien, and a noted maker. The firm of Bernardel et fils became Gand and Bernardel in 1866, thus uniting the tradition of the Lupot-Gand business with the Bernardel. (**4**) Léon [b. 1853], son of Ernest-Auguste; for a time he was with the other members of his family and then worked independently. He was a good maker.

Berthelier (bär-tĕl′-yā) Henri, [b.1856-] French violinist and teacher; Professor of violin at the Paris Conservatoire; teacher of Raoul Vidas.

Bertolotti (bĕr-tô-lôt′-tē) (**1**) Gasparo, called da Saló [b. about 1540; d.1609] Founder of the Brescian School of violin making. His grandfather was a lute maker, his father a painter and violinist. He was a pupil of his grandfather and of Virchi, a Brescian instrument maker, which caused Bertolotti to move to Brescia where he was known as da Saló (from Saló, his birthplace.) The family name is now omitted and he is known in the history of music as Gaspar da Saló. He is credited with having determined the present shape of the violin—in contrast to the viol—and may be considered the first violin maker. (**2**) Francesco, his son, took over the business but later sold it to his father's famous pupil and successor, Maggini.

Betti (bĕt′-tē) Adolfo, [b. Lucca, Mar. 21, 1875] Violinist; studied with local teachers and finally spent four years under Thomson; located in Vienna and Brussels; first violin of the Flonzaley Quarter, 1903- .

Betts (**1**) John Edward [b. London 1755;d. 1823] Violin maker, pupil of Richard Duke, and better known as an expert judge of violins than as a maker. (**2**) Edward (born about 1815) nephew of John Edward, was also a pupil of Duke and one of the best English makers.

bewegung (bĕ-vā′-gōōng) *ger.* Movement, motion, emotion or *tempo*.

bewegt (bĕ-vāgt) *ger.* Agitated; equiv. of *agitato*.

Bianchi (bē-än′-tchē) Nicolo, [b.1796-d.1881] Italian violin maker; worked for Bagatella, Calcagni, Cerutti and Pressenda; for a time he lived in France and had a workshop in Paris; his instruments are unequal in quality, but he did some fine work.

Bieber (bē′-bĕr) Heinrich-Johann-Franz von, [b. Wartenberg, Bohemia, Aug. 12, 1644; d. Salzburg May 3, 1704] Famous German violinist and composer; was first to advance the art of violin playing in Germany to an artistic level; composer of the first worth while compositions (sonatas) for the violin which hadtey appeared in Germany.

bien (byĕN) *fr.* Same as *ben*.

Bienfait (byĕN-fā) Paul-Emile, [b. 1857-?] Maker of excellent bows; Paris.

Bini (bē′-nē) Pasqualino, [b. 1720-d.] Italian violinist; pupil of Nardini.

bis (bĭs) *lat.* Twice. Placed over a measure or other short passage; the meaning is that the measure or passage so marked is to be played twice.

Bizet (bē-zā′) Georges, [b. Paris, Oct. 25, 1838; d. Bougival, June 3, 1875] Eminent French pianist and composer; famed as an operatic writer; among his best known works are *Carmen* and the incidental music to *L'Arlesienne*, much of the latter has been transcribed for the violin.

Blagrove Henry Gamble, [b.1811-d.1872] English violinist and teacher; pupil of Spohr; famous for ensemble playing and orchestral work.

Blaise [w.1822] A violin maker at Mirecourt; best known as the teacher of the Silvestre brothers.

Bloch (**1**) Alexander, [b. Selma, Alabama, July 11, 1881] American violinist and teacher; pupil of Herrmann, Ševčik and Auer; assistant to Prof. Leopold Auer in America; head of violin department Washington (D. C.) College of Music; especially famous for his sonata recitals with his wife, Blanche

Bloch. (2) Ernest, [b. Geneva, July 24, 1880] Violinist and composer, son of Jewish merchant; pupil of Dalcroze in *solfege*, Rey and Ysaÿe in violin and Rasse in composition; teacher of composition at Geneva Conservatory; later head of the Cleveland Institute of Music, U.S.A. His compositions include an opera, a number of orchestral works on a large scale, chamber music and a number of violin compositions including his well-known *Sonata* and *Poemes d'Automne*. (3) Joseph [b. Budapest, Jan. 5, 1862] Hungarian violinist, teacher and composer; pupil of Dancla and Hubay; member of the Hubay-Popper Quartet; was teacher of violin at Hungarian National Conservatory; composed a violin concerto, numerous pieces, excellent study material and a method.

Blumenstengel Albrecht [b. Jan 7, 1836, d. June 17, 1896] German violinist and composer; concert-master of Ducal Orchestra at Brunswick; composer of much valuable technical work for the violin.

Boccherini (bôk-kĕ-rē′nē) Luigi, [b. Lucca, Italy, Feb. 19, 1743; d. Madrid, May 28, 1805] Composer, and 'cellist who made concert tours with the violinist Manfredi; his first chamber music compositions appeared in 1768; a year later he settled in Madrid. His list of compositions is a long one (nearly 200 string quintets, quartets and trios). His memory survives principally in the well-known *Minuet*.

Bodanzky Artur, [b. Vienna, Dec. 16, 1877] Austrian; pupil of Grün, Fuchs and Grädener at the Vienna Conservatory; violinist in the Imperial Orchestra, 1896. First engagement as conductor at Budveis, Bohemia; later he conducted in Petrograd, in Vienna under Mahler, in Paris and Prague. In 1909 he became director of the Grand Ducal Theater at Mannheim; conducted the first performance of *Parsifal* in London, 1914; conductor of German opera at the Metropolitan Opera House, since 1915, and a number of musical organizations in New York City, including the Friends of Music and the Philharmonic Orchestra.

Bodio (bō-′dyō) Giambattista, [w.1790-1832] Violin maker at Venice; pupil of his father Gennaro Bodio. Giambattista was an excellent maker but not well known. Novello was one of his pupils.

bogen (bō′-gĕn) *ger.* Bow. **bogenstrich** Bowstroke.

Bohm (bōm) Carl, [b. Berlin, Sept. 11, 1844] Composer, prolific in his works for piano and violin, especially pieces of a moderate degree of difficulty, such as the *Cavatina in D; Perpetuum Mobile in C* and *La Mouche*.

Böhm (Boehm) (bām) Joseph, [b. Pesth, Hungary, Mar. 4, 1795; d. at Vienna, Mar. 28, 1876] Violinist, a pupil of Rode and professor of violin playing at the Vienna Conservatory for a number of years. Among his pupils were Ernst, Joachim, Singer, and Hellmesberger.

Bohrer (bō′-rĕr) Anton, [b. 1783-d.1852] German violinist; from family of excellent musicians; pupil of Kreutzer; member of the Court Orchestras of Munich and Hanover.

Bondi S. Austrian violinist and composer; pupil of Ysaÿe; author of "Technic of Fingered Octaves."

Boquay (bō′-kā) Jacques, [w.1700-1736] Violin maker at Paris, an excellent master who followed the model of Hieronymus Amati with good results.

Borbon (bōōr′bôn) (Bourbon) Gaspar, [w.1673-1702] Violin maker who lived at Brussels and followed the style of Gasparo da Salo; his varnish is yellow, light brown and red.

Borch Gaston, [b. Mar. 8, 1871] Norwegian-American 'cellist, composer and conductor; pupil of Massenet and Svendsen; conductor of symphony orchestras in St. Louis, Pittsburgh and of the opera in Boston; his compositions include a large number of works for piano, organ, violin, 'cello, orchestra and voice.

Borelli (bô-rĕl′-ē) Andrea, [w.1720-1746], Violin, maker at Parma who followed the style of Guadagnini, and secured a fine full tone.

Borissoff Joseph, Russian violinist; pupil of Sarasate and Leopold Auer; appeared as quartet player and soloist in Europe; made American dèbut shortly after the World War.

Bornschein Franz Karl, [b. Baltimore, Md., Feb. 10, 1879] American violinist; pupil at Peabody Conservatory where he later became instructor. He has gained a reputation as an excellent teacher, music critic and composer. A violin concerto and numerous smaller pieces for the violin are among his compositions.

Borowski (bôr-ŏf′-skē) Felix, [b. Burton, England Mar. 10, 1872] Composer; studied violin and piano in London and later at the Cologne Conservatory; was teacher in Aberdeen, Scotland, for a time and then gave most of his time to composition; in 1897 went to Chicago Musical College as professor of theory and composition; also taught violin for a time, became president in 1921; he has served as music critic for several Chicago daily papers. He has composed in the large forms, but is better known to the general public by his smaller pieces, especially *Adoration*, for violin and piano.

Bossi Marco Enrico, [b. Salo, Apr. 25, 1871; d. Feb. 20, 1925] Italian organist and composer; pupil at the Liceo Musicale, Bologna and at the Conservatory at Milan; his compositions include many large choral works, three operas and a large number of instrumental works, including 2 trios and 2 violin sonatas.

Bott Jean Joseph, [b.1826-d.1895] French violinist and composer; pupil of his father, a court musician, and later of Spohr; came to New York in 1885; his list of compositions include 2 operas. His violin had a varied history and is still known as the "Bott" Strad.

Boucher (bōō′-shā) Alexandre-Jean, [b. Paris, Apr. 11, 1778; d. there, Dec. 29, 1861] Violinist, so far as known self-taught, yet he acquired a technical mastery excelled only by that of Paganini; in his

public appearances he showed himself a charlatan and not a serious musician.

Boullangier (bōōl′-äɴ-zhē-ā) Charles, [b.1823-d. 1888] Violin maker, born at Mirecourt, worked at Paris for Vuillaume and for Gand & Bernardel, and later located in London.

Bourdet (bōōr-dā) (Bourdot), Jean-Sébastien, [b. about 1700-d.1766] One of the early Mirecourt violin makers.

bourrée (bōō-rā′) *fr.* A dance of Spanish or French origin in rapid 4-4 or 2-4 time; a separate and usually the final movement of the classic Suite in *alla-breve* movement.

Boussu (bōō-sü) Benoit Joseph, [w.1750-1780] One of the best Belgian violin makers; he worked on the Amati pattern and used a yellow varnish.

bowing The use of the bow in reproducing the violin part of a composition; whether in separate strokes to each note, or in groups. The grouping of several notes in one bow stroke is indicated by the use of slurs.

bow movement The movement of the bow on the strings should be parallel with the bridge or at right angles to the strings.

bow strokes There are three fundamental types of attack: the sustained stroke (Italian *sostenuto;* French *soutenu*), without any emphasis on the beginning of the tone; the decisive stroke (Italian *martellato,* French *martele*), with a sharp emphasis on the attack; the resilient stroke (Italian *spiccato* or *saltato;* French *sautille*), which utilizes the springiness of the bow, and is often spoken of as the bouncing bow. Secondary strokes are variants of one or more of the fundamental strokes: the *semi-staccato,* the rapidly detached stroke (*grand detache*), the three and four part chord stroke, the *ponticello* stroke, the *staccato,* the rapidly detached stroke, the hammered *spiccato,* the sustained *spiccato,* the flying *staccato,* the *battuto,* the *col legno,* the *ricochet,* the *tremolo,* the *arpeggio* stroke.

Braga (brä′-gä) Gaetano, [b. Giulianova, June 9, 1829; d. Milan, Nov. 21, 1907] Composer, an eminent 'cellist, and successful virtuoso, who toured Europe; wrote several operas, a Method for the 'cello and pieces for that instrument, some of which have been transcribed for the violin, as *Angel's Serenade.*

Braglia (bräl′-yä) Antonio, [w. 1790; d. about 1820], an excellent Italian bow maker at Modena.

Brahms (bräms) Johannes, [b. Hamburg, May 7, 1833; d. Vienna, Apr. 3, 1897] Composer; father was a double-bass player; the boy showed great aptitude for the piano and composition; a concert tour with the violinist Remenyi brought him to the attention of Joachim who sent him to Schumann; the latter at once recognized his genius and praised him in his paper; for a time he was an orchestra conductor but soon gave all of his attention to composition, and made his home at Vienna. He wrote in practically all forms except the opera, and ranks with Beethoven as a master of the classical forms as presented in symphony, chamber music, concerto, and piano music; his songs rank with those of Schubert and Schumann; his *concerto* and *sonatas* are in the repertoires of the concert artists; his *Hungarian Dances* are very popular with violinists.

Brandini (brän-dē′-nē) Jacopo. [w.1789-1807]; Violin maker at Pisa; maker of excellent violins.

bratsche (brä′-tschĕ) *ger.* Viola.

bravura (brä-vōō′-rä) *it.* Dexterity, dash.

breit (brīt) *ger.* Broadly, slowly; equiv. of *largo.*

Breton (brĕ-toɴ′) François, [w. about 1750-1830] Mirecourt maker, whose violins are fair in quality and are finished in the French style.

bridge A thin piece of wood which supports the strings of a violin. Its two feet rest on the top of the violin, thus conveying the sound to the top which acts as a sound board and in turn transmits the vibration through the sound post to the back of the violin and to the column of air within.

Bridgetower George Augustus Polgreen, [b. Biala, Poland, 1779 or 1780; d. in England between 1840 and 1850] Violinist; son of an African father and a Polish mother; pupil of Jarnowick (Giornovichi) but largely developed by his own study; in May 1803 played the Kreutzer sonata in Vienna with Beethoven at the piano; a sensational player.

brillante (brē-yäɴ′) *fr.* (brĕl-län′tā) *it.* In a brilliant style.

brio (brē′-ō) *it.* Vivacity, spirit, fire, *con brio* or *brioso,* with fire or vivacity.

Brockway Howard A., [b. Nov. 22, 1870] American composer; pupil of Barth and Boise; teacher of piano at David Mannes School; compositions include a violin sonata, a *Cavatina* for violin and small orchestra and a *Romance* for violin and piano.

Brodsky (brôd′skē) Adolf, [b. Taganrog, Russia, Mar. 21, 1851] Violinist, pupil of J. Hellmesberger at Vienna Conservatory, member of the Hellmesberger Quartet for a time, pupil of Laub at Moscow, professor at the Conservatory in that city; professor at the Leipzig Conservatory, 1883-91; established Brodsky Quartet; concert master N. Y. Symphony Orchestra, 1891-94; 1895 located in Manchester, Eng., as professor in the Conservatory and soon afterward became director of the same. He was the first to play the Tschaikowsky *Violin Concerto.*

broken chords A term applied to a chord, the members of which are played successively instead of simultaneously. The common chord or triad is composed of three tones: the Root (first); the Third; and the Fifth; following a diatonic scale succession. Thus the triad of *C* is *C-E-G.* Played together these tones form a solid chord; played one after the other they form a broken chord. The members of a chord may have any order of succession desired by the composer. Broken chords are part of the melodic material used by the composer

and are therefore as important to the student as the scales. Owing to the fact that the successions are always in skips the finger successions are not of adjoining but of separated fingers. Broken chord fingering therefore involves a variety of finger combinations which result in facility. To establish the hand position a finger is to be kept on the string as long as possible. Another value of broken chord practice is the frequent change from one string to another and the bow facility thus acquired.

Brown Eddy, [b. Chicago, July 15, 1895] (**1**) Violinist; began study as a child, then continued with Hubay and graduated from the Budapest Conservatory at twelve; studied with Auer and made debut in Berlin in 1910 followed by successful tours; has composed for violin and for the voice. (**2**) James, Jr., [b.1786-d.1860] English bow maker at London, with reputation for good workmanship.

Bruch (brōōkh) Max, [b. Cologne, Jan. 6, 1838; d. Berlin, Oct. 2, 1920] Composer, pupil in piano and composition at the Frankfort Conservatory; wrote a symphony at fourteen; he taught in Cologne, was conductor in various cities, and professor of composition in the High School for Music at Berlin. He composed three symphonies, three violin concertos, and other large works for violin and orchestra; chamber music, canatatas, and other vocal works; his *Kol Nidrei* and *Romanze* are favorites with players; the *First Concerto* in *G minor* is studied by practically all advanced students, and is one of the six most popular concertos for violin and orchestra.

Bruni (brōō'-nē) Antoine-Barthélémy, [b. in Piedmont, Italy, Feb. 2, 1759; d. 1823] Violinist, pupil of Pugnani and lived in Paris. He is best known to violinists for certain ensemble compositions, especially for his duets; he also wrote a Method for the viola.

Buchstetter (bōōkh'-stĕt-tĕr) Gabriel David, [w.1752-1771] German violin maker at Stadtamhof, (near Regensburg); an excellent maker. He used a low arch and a yellow or yellowish red varnish. Spohr used one of his violins.

Bull Ole Borneman, [b. Bergen, Norway, Feb. 5, 1810; d. near there, Aug. 17, 1880] Violinist; mainly a self-taught player although he had some lessons from Lundholm, a pupil of Baillot. He was successful as a virtuoso in Europe and the United States. In playing he used an almost flat bridge in order to make chord playing in four parts more practicable; also a bow longer and heavier than the ordinary.

Burleigh (bŭr'lē) Cecil, [b. Wyoming, New York, Apr. 17, 1885] Composer and violinist, studied violin in Bloomington, Ill.; then in Berlin under A. Witek, taught violin at Denver, Sioux City (Iowa), University of Montana, and University of Wisconsin; has composed modern impressionistic pieces for violin and piano.

Burmester (bōōr'-mĕ-stĕr) Willy, [b. Hamburg, Mar. 1869] Violinist, pupil of his father and of Joachim; after concert tours he lived in Weimar and then in Berlin; he has made transcriptions of pieces from the classics.

Busoni (bōō-sō'-nē) Ferruccio Benvenuto [b. Empoli, Apr. 1, 1866] Italian composer and pianist; early training from his father, a well-known clarinet virtuoso; later from his mother, Anna Weiss-Busoni, a well-known pianist; likewise studied at the Vienna and Leipzig Conservatories. He has a world-wide reputation as a pianist and teacher of marked individuality. His compositions are mostly in the larger forms, including several operas, orchestral tone poems, piano works, and important transcriptions. A violin concerto was brought out by Josef Szigeti with the Philadelphia Orchestra.

Bussetto (bōō-sĕt'-tō) Giovanni Maria del, [w.1640-1681] One of the earliest violin makers of Cremona; his instruments have a high arch, large pattern, short wide *ff* holes and dark yellow or brown varnish.

C

C (**1**) A degree of the musical scale; notated on the first leger line below the treble staff, it is called Middle *C*. On the basis of the so-called philosophical pitch it has 246 vibrations per second. In the tuning used by orchestras and bands and on most pianos it is a trifle higher. (**2**) A Key or tonality. It is sometimes called the "natural" Key or scale because it requires neither sharps nor flats to notate its diatonic successions, hence is without them in its signature. (**3**) The *minor* Key relative to *E-flat major*.

Cabroli (käb-rō'-lē) Lorenzo, [w.1716]. A Milanese violin maker of moderate reputation; he used a fine yellow varnish.

cadence a sequence of chords which partially or completely establishes a tonality, hence affording a point of rest. A half *cadence* usually marks the termination of a phrase. The end of a composition is usually reached through a perfect *cadence;* Dominant to Tonic, or a plagal *cadence*, Subdominant to Tonic. Such a *cadence*, is often retarded to give emphasis to the final resolution to a concluding Tonic.

cadenza (kä-dĕnt'-sä) *it.*, an elaborate bravura passage inserted in a Concerto movement, during which a player demonstrates his technical skill. It was formerly inserted on a six-four chord before the final cadence. Although *cadenza* is the Italian form of the word *cadence*, it is not customary in English to use the term in this sense. In older works the *cadenza* was not written by the composer, but each performer was given the opportunity to improvise brilliantly on the themes of the movement. In modern works, the *cadenza* is written by the composer and is often followed by a prolonged coda.

calando (kä-län'dō) *it.* Diminishing and retarding.

Calgnaci (kål-kä-nyē) (Calcanius) Bernardo, [w. 1710-1750] Violin maker who worked in Genoa; he usually followed the Strad model, although some instruments attributed to him are nearer to the Guarnerius style.

calore (kä-lō′-rā) *it.* Warmth; *con calore*, with warmth, or fervor.

Camilli (kä-mē-lē) Camillo, [w.1714-1760] Violin maker; a pupil of Stradivari, but his violins have more of the Guarneri style. He worked at Mantua.

Campagnoli (käm-pän-yō′-lē) Bartolomeo, [b. near Bologna, Sept. 10, 1751; d. Neustrelitz, Nov. 6, 1827] Violinist, first studied with a pupil of Lolli, then with a pupil of Tartini, and finally with Nardini; concert master and conductor as well as travelling artist; wrote chamber music, caprices for viola, and a violin method; also a set of divertissements for violin, each one in a different position and continuing throughout in that position.

Cannabich (kän′-nä-bĭkh) Christian, [b. Mannheim, 1731; d. Frankfort, 1798] Violinist, pupil of J. Stamitz; conductor of the celebrated Mannheim orchestra and also at Munich, praised by Mozatr; his son Carl was a fine violinist.

canon (derived from a Greek word meaning "rule" or "standard"). The most rigid of contrapuntal forms, in which the imitation consists of an exact repetition of the theme in another voice. A subject or *antecedant* is followed by an answer or *consequent* which repeats the same theme a half or whole measure later, either in the *unison*, *octave* or *fifth*, above or below. In *canon*, the theme itself is subject to development, the imitations exactly duplicating such development. In *fugue* (q.v.), the subject is but slightly altered, but the development produces variety through changes of Key, the use of a *counter-subject*, a greater freedom in the manner in which imitations are employed, and other devices.

cantabile (kän-tä′bĕ-lā) *it.* In a singing style.

cantando (kän-tän′-dō) *it.* In a melodious, singing style.

cantilena (kăn′tĭ-lā′nà) *it.* A song-like composition or melody.

canzona, canzone (kän-tsō′-nä) *it.* (**1**) Folk song. (**2**) Part song. (**3**) Instrumental work in two or three parts, with imitations. *Canzonetta*, (kän-tsō-nĕt′-tä) *it.* A short *canzone*, a lyric piece.

Cappa (kàp-pä) Gioffredo, [b.1644-d.1717] Violin maker pupil of Nicolo Amati whose work he followed so closely that his violins were labeled Amati by unscrupulous dealers; his arch is usually a trifle higher than that of his master, but the tone is noble.

capriccio (kà-prēt′chō) *it.* A musical composition, irregular in form. It is usually somewhat piquant in rhythm and unexpected in the musical ideas.

Carcassi (kär-kàs-sé) (**1**) Lorenzo, [w.1737-1757]. (**2**) Tomaso [w.1747-1786] Violin makers at Florence. Their model is rather high but the tone is full.

Caressa (kà-rĕs-sä) Felix Albert, [b. 1866] Modern French violin maker, pupil of Gand & Bernardel; works on Lupot model. The Paris firm of Caressa et Cie., is the successor to Lupot.

Carrodus (kăr-rō′dŭs) John Tiplady, [b. Keighley] Eng., Jan. 20, 1836; d. London, July 13, 1895, Violinist; first lessons from his father, an amateur; then pupil of Molique; violinist and teacher at London.

Carter John [w.1780-1790] English violin maker who worked for Betts; the few violins bearing his label are excellent.

Cartier (kär-tē-ā′) Jean Baptiste, [b.1765-d.1841] French violinist, dramatist and composer; pupil of Viotti.

Caspan (Caspani) Giovanni Pietro, [w.1658-1670] Violin maker at Venice whose work suggests that he was a pupil of the Amati brothers; he used a small pattern and a yellow varnish.

Cassini (käs-sē′-nē) (Casini) Antonio, [w. from 1630 to about 1698] Violin maker at Modena, highly esteemed in his time; he made a large number of violins on the Amati model and used a brown varnish. His product was unequal in value, some of it obviously commercial.

Castagneri (kàs-tä-nyā′-rē) (**1**) Gian Paolo,[w.1638-1665] Italian violin maker, probably learned his craft at Cremona and located at Paris, where he was highly esteemed. (**2**) Andrea, his son and pupil [w.1730-1750] was a finer maker and followed the Strad model. Although he lived in Paris his instruments are Italian in character and tone.

Castrucci (käs-trōōt′-chē) Pietro, [b. Rome, 1689; d. Dublin, Feb. 29, 1752] Violinist; a pupil of Corelli and leader of Handel's opera orchestra in London.

Catenari (kä-tĕn-ä′-rē) (Catenar) (**1**) Enrico, [b.1671-d.1746] Violin maker at Turin; thought to have been a pupil of Cappa, although his violins show the influence of Stradivarius. (**2**) Giuseppe Francesco, [w.1703-1720] Violin maker at Turin, son of Enrico; he used a rather high arch and a red or reddish brown varnish. The name seems also to have been written Gattinari.

cat-gut A word supposedly derived from Catagniny, a town in Germany where the best "gut" was obtained for the manufacture of strings. Violin strings are made from the "gut" or intestines of sheep or lambs and not cats, as the word *cat-gut* is apt to signify.

Cati (kä′-tē) Pierantonio, [w.1738-1760] A Florentine violin maker whose work shows the influence of Gabrielli and Stradivarius; his varnish is mostly of a yellowish brown or orange-brown; the tone of his instruments is powerful.

cavatina (kä-và-tē′nà) *it.* A vocal solo in an opera in simpler form than an aria. In melodies for instruments it usually means one less elaborate than a romanza or a sonata movement, lacking the second part and the *da capo* repetition.

cedez (sā′-dā) *fr.* Diminish or decrease in tone; equiv. of *diminuendo.*

Celoniato (chĕl-ō-nyä′-tō) Gian Francesco, [w.1730-1737] Violin maker at Turin whose work shows the influence of Cappa with traces of the models of Amati and Bergonzi; he used a fine yellow varnish and was a maker of excellent cellos.

Cerutti (chĕ-rōō-tē) (**1**) Giovanni Battista, [w. about 1755 to after 1817] Violin maker at Cremona, pupil of Storioni. He followed the grand Amati style, sometimes the Guarnerius and seldom the Strad. The tone is excellent. (**2**) Giuseppe [w. about 1787-1860] son and successor of Giovanni, but not equal in rank to his father; he preferred the smaller model. (**3**) Enrico [w. 1808-1883] son of Giuseppe, considered by some the best of his family.

chaconne (shȧ′-kôn′) *fr.* **ciaconna** (chȧ-kōn′-ä) *it.* An instrumental composition, slow movement in 3/4 meter, in the form of a series of variations on a ground bass. The most famous example is that by Bach in his *Sonata* in *D minor* for violin alone.

chamber music Music suitable for performance in small rooms and by a small number of performers, as distinguished from larger works for a large number of players and for use in large halls. At the present day it is performed by solo players. It consists of trios, string quartets, quintets and up to octets and nonets, for strings, wood-wind ensemble or strings and wood-wind together, with or without the piano. The term may include duets for piano and one solo instrument, such as sonatas for piano and violin; or songs with an obbligato accompaniment by several solo instruments.

Champion (shȧm-pē-oN′) de St. Julien René, [w. 1730-1770] French violin maker in Paris whose work shows some of the characteristics of Boquay. He used a high arch.

Chanot (shă-nō) (**1**) Joseph, [w. 1780; d. about 1830] Founder of a family of violin makers, who lived at Mirecourt. (**2**) Francois [b.1787-d.1823], son of Joseph, an engineer and scientific investigator of problems of violin making. (**3**) Georges [b.1801-d.1873] son of Joseph, worked for Gand; in his work he followed Stradivarius and Guarnerius. (**4**) Georges [w.1830-1893], son of preceding, who established himself in London. (**5**) George Adolphus [d.1855] son of preceding, an excellent modern maker.

chanterelle (shän-tĕ-rĕl′) *fr.* The highest string of an instrument, the *E* of the violin, the *A* of the viola and the 'cello.

Chappuy (shä-pwē) (**1**) Nicholas-Augustin, [w. about 1740-1784] Violin maker at Mirecourt who lived for a time in Paris and then returned to his native town. His work is uneven but some of his instruments are are excellent. (**2**) Nicholas, an older brother, also of Mirecourt, made instruments which were attributed to Nicholas-Augustin.

Chardon (shăr-doN′) Joseph-Maria, [w.1843] Violin maker; son-in-law and successor of Georges Chanto at Paris. With his son, he established the firm of Chardon et Fils.

Cherubini (kā-rōō-bē′-nē) Luigi, [b. Florence, Sept. 14, 1760; d, Paris, Mar. 15, 1842] Famous Italian composer; one of the greatest masters of counterpoint; pupil of his father and of Castrucci; composed many choral works and six quartets.

chevalet (shĕv-ȧ-lā′) *fr.* Bridge.

Chevrier (shĕv-rē-ā′) Andre-Augustin, [w.1830-1840] French violin maker born at Mirecourt; pupil of Koliker and a workman at Paris and Brussels. He followed Lupot and used an orange-red varnish and sometimes a double inlay.

Chiabran (chē-ä′-brăN) Francesco, [b.1723-d.] French violinist; pupil of Somis; as a musician and performer his work was superficial, and he is said to have used cheap methods of winning the public. He did excel in the playing of double stops; composed sonatas for the violin which are of little value.

Chiocchi (kē-ō′-chĕ) Gaetano, [b.1814-w. after 1880] Italian violin maker of high reputation; he was well educated and an excellent violinist. He took up violin making in his later years through intimacy with Cerutti, with marked success.

Chopin (shô-păN) Frederic, [b. Zelazowa-Wola, Poland, Feb. 22, 1810; d. Paris, Oct. 17, 1849] Composer; began the study of the piano and composition at an early age and played in public while still a youth; after concerts in Vienna he went to Paris where he made his permanent home, occupied as a teacher and composer, for he rarely played in public. His compositions are mainly for piano, although he wrote some works for piano and 'cello and a trio for piano and strings; pieces for violin bearing his name as composer are transcriptions from his piano works.

chord A combination of three or more tones consisting of a succession of thirds built upon a Root or foundation tone. A three-tone chord is called a triad; it consists of a Root, Third and Fifth. Four-tone chords add a Seventh and are called Seventh Chords. The Third and Fifth are sometimes known by the French equivalents; *tierce* and *quint.* A chord is said to be inverted when the lowest tone is other than the Root.

Chretien (krā-tyĕN) Hippolyte, (also called Silvestre), [w. 1845] French violin maker, nephew and successor to Silvestre; later he became associated with Ernest Maucotel.

chromatic scale A scale which proceeds by semitones. Some theorists approve of ascending by sharps and descending by flats; but composers recognize no fixed rule. In playing chromatic passages, the student may suit his convenience in choosing between the use of the second and third fingers.

clarinet; *clarinette, fr., clarino, it., Klarinette, ger.,* abbr. *clar.* or *klar.* An important treble instrument of the *wood-wind* family, with a single reed and a

cylindrical tube. It has many capabilities in tone quality, shrill, liquid, veiled and rich. The clarinet is a transposing instrument and built in the Keys of *B-flat*, *A*, *C*, *E-flat* and *D*. The B-flat and A instruments are more generally used. Range d - g′′′ **bass clarinet** A large *wood-wind* instrument pitched an octave below the B-flat clarinet. Its tone is deep and sombre. It is used only in larger orchestral combinations. Range D - f′′

clef A character placed at the beginning of the musical staff to indicate the position of a certain degree; from this the other degrees can be determined. The violinist uses only one clef, known as the treble clef, the *G* clef, or the violin clef. In olden times it was customary to write a letter on the staff to show the position of the degree indicated by that letter. Old forms of *C*, *F*, and *G* were mainly used. The violin clef is shaped from the old form of the letter *G*. The lower part curves round the second line and thus indicates the degree on which *G* is to be found.

Clegg John, [b. 1714-d. 1750] Irish violinist; pupil of Doubourg; an eminent virtuoso of his day.

Clement (klā′mĕnt) *ger.* (klā-môN) *fr.* (**1**) Franz, [b. Vienna, Nov. 17, 1780; d. there, Nov. 3, 1842] Began playing at the age of four, traveled as a child prodigy and later as a matured artist; for him Beethoven wrote his violin concerto; Clement first played it in public, Dec. 23, 1806. (**2**) Jean Laurent, [b. 1783-d.1847] French violin maker at Paris, who worked after the Italian models; he is important as the teacher of a number of excellent masters, among them G. Chanot, Augiere, Calot, and Thomassin.

coda (kō′dä) *it.* Literally "a tail"; a closing section added after the ordinary development of a composition: it may consist of a few chords only, or it may be elaborated into a lengthy and brilliant passage, thus achieving in a smaller composition the effect sought by the introduction of a cadenza in the larger forms.

col or **con** *it.* With.

col legno (kôl-lā′-nyō) *it.* "With the stick;" striking the strings with the bow stick.

Collin-Mezin (kōl-lâN′mā-zâN) Charles Jean Baptiste, [w.1841] French violin makerat Paris, workman for Vuillaume and one of the best of the later French makers.

come (kō′-mā) *it.* As, like, the same as; *come prima* (as before, as at first.)

concertmaster, *concertmeister* Leader. The first player at the first desk of the first violin section of the orchestra. He is usually the disciplinarian of the orchestra players outside of rehearsals and is responsible to the conductor for uniformity in such details as bowings, fingerings and phrasings; he is generally capable as an assistant conductor and soloist.

concert pitch The standard of pitch to which musical instruments are tuned. The French standard gives to the open *A* string 435 vibrations per second. The United States concert pitch gives 440 vibrations to *A*.

concerto (kŏn-chār′tō) *it.* An instrumental piece for a solo instrument, with orchestral accompaniment, in which technical difficulties afford the artist an opportunity to show his skill. Most of these difficulties are concentrated in the *cadenza*. It is usually in sonata form, of three movements The orchestral accompaniment is also arranged into a piano score, for practice and study purposes, and for use when an orchestral accompaniment cannot be had.

Conforti (kŏn-fōr′-tē) [b.1743-d.] Italian violinist; pupil of Pugnani.

contraction A contraction of the hand takes place when an interval of a Second is played by other than adjoining fingers, or in any case wherein the interval between tones is smaller than would be indicated by the interval between fingers, if playing a regular scale sequence.

Contreras (kōn-trā′-räs) Jose, [b. about 1710; d. about 1780] Spanish violin maker at Madrid; one of the best of his country. From his birthplace Granada, he is also known as "Granadirio"; he followed Stradivarius and Guarnerius.

Cordano (kôr-dän′-ō) Giacomo Filippo, [w. 1770-1776] Italian violin maker at Genoa, excellent workman in the Ruggeri style with some individuality in the arch and the *ff* holes; his varnish is yellow or reddish brown.

Corelli (kôr-ĕl-lē) Arcangelo, [b. Fusignano, It., Feb. 12, 1653; d. Rome, Jan. 13, 1713] Violinist who laid the foundation of violin technic, although in his compositions he does not go beyond the third position. He taught many pupils, the most famous of whom were Geminiani, Locatelli, Somis and Castrucci. His compositions are regarded as classics, but have little place in the modern repertoire.

coulée (kōō-lā) *fr.* Legato.

counterpoint (literally "note against note"—*contra* —against; *point*—note). Strictly speaking, the art of writing simultaneous melodies, or of writing a melodic part or parts to a given melody called a "cantus firmus." The forms in which strict counterpoint is applied are *canon* and *fugue*. Partial application of some of these devices in the monophonic style are spoken of as *canonic* imitations, or *fugal* development. Generally speaking, the art of counterpoint has affected all manner of compositions, even the *voice-leadings* in the so-called *harmonic* style; counterpoint may be said to be the art of motion as it treats of music horizontally, while *harmony* is a study in "still life" in that it treats of music in a vertical arrangement, as to chords resulting from super-imposed simultaneous tones. See **canon** and **fugue.**

coup (kōō) *fr.* Blow, stroke. *coup d'Archet.* Stroke of the Bow.

Couperin (kōō′-pŭ-răN) François, [b. Paris, Nov. 10, 1668; d. there, Sept. 12, 1733] Composer; famous organist, harpsichord player, and composer of music in the French classical style; he wrote mainly for the harpsichord but composed some trios for two violins and bass, and pieces for the viol; some of the latter have been revived in collections of classical pieces, and transcriptions have been made of some of his harpsichord music.

courante (kōō-rånt′) *fr.* "Running"; an old dance in 3-2 and 6-4 time; an instrumental piece of the same style; usually the second part of a Suite.

Cramond Charles, [w.1800-1834] Scottish violin maker at Aberdeen; he made one violin a week, fair in quality, but a trifle thin in wood and with ordinary varnish; in 1834 he went to St. Johns, N. B.

Craske (Crask) George, [b.1797-d.1888] English violin maker; pupil of Foster and Thomas Dodd; he was a diligent worker, although a trifle visionary, and made many excellent violins after the Italian models.

crescendo (krĕ-shĕn′-dō) *it.* Increasing in loudness. Abbreviated *cresc.*

Cross Nathaniel, [w. 1700-1751] English violin maker at London, one of the best representatives of the English school, who followed Stainer; his violins are well made and have a strong tone. He used a yellow varnish and a cross under his initials as a brand.

Cui (kwē) César Antonovitch, [b. Vilna, Jan. 6, 1835; d. there, Sept. 1918] Composer; studied music but made military engineering his profession; taught in the Russian military school, attaining the rank of lieutenant-general in the army; became interested in the movement to develop a national music for Russia and a leader in the New Russian School of composition; wrote operas, orchestral works, chamber music, piano pieces, songs, pieces for violin with orchestra; he is best known to students by a characteristic piece *Orientale;* some of his piano pieces have been transcribed for the violin, and *vice versa.*

Culbertson Sascha, [b. Dec. 29, 1893] Violinist; studied in the Rostov Conservatory; pupil of Ševčik, 1905-08; debut at Vienna in 1908; at New York, in 1921.

Cuvillon (kü′-vē-yŏN Jean Baptiste Philemon de, [b.1809-d.] French violinist and teacher; pupil of Habeneck.

czardas (chär′-däsh) *hung.* A national folk dance of the Magyars.

Czerwonky (chār-vôn′-kē) Richard, [b. 1886-] German violinist and composer; pupil of Zajic; and at the Berlin Hochschule under Joachim; soloist with Berlin Philharmonic; made successful concert tours in Europe and America; assistant concertmaster of Boston Symphony Orchestra; concertmaster of Minneapolis Symphony Orchestra; teacher of violin, Bush Conversatory, Chicago. His compositions include a number of concert works and many splendid violin pieces.

D

D A degree of the scale, a whole step above *C.* (**2**) The major key having two sharps. (**3**) The minor Key relative to *F major.* (**4**) In the treble staff notation it is written on the first space below the staff, on the fourth line of the staff, on the third added space above the staff, etc.

da capo (dä-kå′-pō) *it.* From the beginning, indicating a repetition; abbreviated *D.C.*

dagli (dâl′-yē) *it.* **dal, dall.** The Italian preposition *da* combined with various forms of the article "the" —meaning "in the style of."

Dalla Costa (dal-lä côs-tä) Pietro Antonio, [w. 1700-1768] Violin maker at Treviso, near Venice, possibly a pupil of the Amati brothers, but also worked in the style of Stradivari.

dal segno (däl sā′nyō) *it.* From the sign; that is, go back to the sign and repeat; abbreviated *D.S.*

dämpfer (dĕmp′-fĕr) *ger.* Mute; equiv. of *sordino, mit dämpfer* with mute; *dampfer weg,* discontinue mute.

Damrosch (**1**) Frank [b. Breslau, Germany, June 22, 1859] American conductor and educator; son of Leopold and brother of Walter; pupil of his father, Joseffy, Vogt, Pruckner, von Inten, Moszkowski. Conductor of Denver (Col.) Choral Union; chorusmaster Metropolitan Opera House; organized Peoples' Choral Union, New York; conductor of Oratorio Society, New York; organizer of the Institute of Musical Art, New York. (**2**) Leopold (Dr.) [b. Posen, Prussia, Oct. 22, 1832; d. New York, Feb. 15, 1885]. Began as solo violinist; then conducted a number of small theater orchestras; was solo violinist of the Grand Ducal Orchestra at Weimar; later, conductor of the Breslau Philharmonic Society; conductor of Arion Society, New York; founder of Oratorio Society of New York and New York Symphony Orchestra; conducted German opera at the Metropolitan Opera House up to the time of his death. (**3**) Walter Johannes [b. Breslau, Germany, Jan. 30, 1862] American conductor; son of Leopold and brother of Frank. Pupil of von Inten, Boeckelmann, Pinner, Rischbieter, Draeseke, Urspruch, von Bülow and his father. Assumed conductorship at Metropolitan Opera House after his father's death 1885; conductor of New York Symphony Orchestra, which he has led since 1885. Has composed a number of works including two operas *The Scarlet Letter* and *Cyrano,* a sonata for violin and piano and a number of choral works and arrangements.

Danbé (dăN′-bā) Jules, [b. Caën, France, Nov. 16, 1840: d. Vichy, Nov, 10, 1905] Composer; studied at the Paris Conservatory; director of the Con-

servatory concerts; conductor at the Opéra Comique and Théâtre Lyrique; composed original pieces and made transcriptions for the violin; wrote a Violin School.

Dancla (däN-klä) Jean-Baptiste-Charles, [b. Bagnéres-de-Bigorre, France, Dec. 19, 1818; d. Tunis, Nov. 9, 1907] Violinist; pupil of Baillot at the Paris Conservatory, and later a teacher at that institution. He was a fine quartet player and an excellent composer for his instrument. His Etudes are used by teachers as well as his violin duets and Method.

Dannreuther (dän′-roy̆-tẽr) Gustav [b. July 21, 1853; d. Dec. 19, 1923] American violinist; pupil of de Ahna and Joachim; member of the Boston Symphony Orchestra and Mendelssohn Quintet Club; director Buffalo Philharmonic Society; founder of Beethoven String Quartet, New York; member of New York Symphony Orchestra; instructor in music at Vassar College. Author of *Violin Scale and Chord Studies*.

da Salo, (dä-sä′-lō) Gaspar. See Bertolotti.

David (dä′vid) Ferdinand, [b. Hamburg, June 19, 1910; d. July 18, 1873] Violinist; pupil of Spohr; player and concert-virtuoso until Mendelssohn engaged him as concertmaster at Leipzig; professor of violin in the Leipzig Conservatory; a fine quartet player; composed violin concertos and other concert pieces for violin also; a Violin method; among his distinguished pupils were Joachim and Wilhelmj.

De Ahna (dā-ä′-nä) Heinrich Karl Hermann, [b. Vienna, June 22, 1835; d. Berlin, Nov. 1, 1892] Violinist; pupil of Mayseder and Mildner; after various professional engagements and tours was professor of the violin in the High School for Music at Berlin and second violin of the Joachim Quartet; he was a successful teacher.

de Bériot (dü-bā′-rē-ō) Charles, [b. Louvain, Feb. 20, 1802; d. there, Apr. 8, 1870] Violinist; was taught violin playing by Robberechts, a pupil of Viotti, made his debut with success at Paris in 1821, and then took up the career of virtuoso; from 1843-52 he was professor of violin playing at the Brussels Conservatory, and retired on account of failing eyesight and paralysis of left arm. He wrote a Method which has had wide use, also ètudes. Among his pupils were Sauret, Heerman, Vieuxtemps, Monasterio, Milanollo, and Lauterbach.

Debussy (dŭ-büs′-sē) Claude Achille [b. St. Germain-en-Laye Aug. 22, 1862; d. Paris, Mar. 26, 1918] French composer; pupil of Massenet at the Paris Conservatoire. As a composer in the modern, impressionistic idiom, he exerted a powerful influence on his contemporaries. Among his best known works are the opera *Pelleas et Mellisande*; orchestral works, *Prelude "L'Apres midi d'un Faun," Nocturnes, Images* and *Le Mer*, also a sonata for violin and piano and a string quartet.

deciso (dā-chē′-zō) *it.* In a bold manner, decisively.

De Comble (dā-kŏm′-bl) Ambroise, [w. 1740-1785] Flemish violin maker who studied in Italy and is claimed to have been a pupil of Stradivari; one of the best of the Flemish makers.

Deconetti (dĕ-kŏ-nĕt′-tē) (Deconet) Michele, [w. 1752-1797] Violin maker, said to have been a pupil of Montagnana. He used a broad, flat model and followed the style of Stradivarius and Guarnerius.

decrescendo (dā′krĕ-shĕn′dō) *it.* Diminishing in loudness; abbreviated *decresc.*, equivalent of *diminuendo*; properly only following *cresc.*, as indicating a return to the normal.

Degani (dĕ-gä-nē) (**1**) Eugenio, [w. 1840] Violin maker, pupil of his father and Montagnana, and afterward located at Venice; worked out an individual model, and produced excellent instruments. (**2**) Giulio [b. 1875], son of Eugenio; a fine modern maker, continued the business under the name Degani & Figlio.

Delamarter Eric [b. Lansing, Mich., Feb. 18, 1880]. American conductor and critic; pupil of Mary Wood Chase, Fairclough, Guilmant and Widor. Organist at New England Congregational Church, Chicago; conductor Music Arts Society and assistant conductor of Chicago Symphony Orchestra. His compositions include a *Serenade* for orchestra, several overtures and suites and two organ concertos. He has served as critic on the *Chicago Tribune* and other Chicago daily papers.

Delaplanque (dā-lä-pläNk) Gerard J., [w. 1760-1790] French violin maker at Lille. He used good wood and a reddish-yellow varnish.

Delibes (dŭ-lēb′) Leo, [b. St. Germain-du-Val, Feb. 21, 1836; d. Paris, Jan. 16, 1891] Composer, pupil at Paris Conservatory; accompanist at Theatre Lyrique: professor of composition at the Conservatory; wrote successful operas, operettas, and ballets; separate numbers from *Sylvia* are well-known to teachers and pupils particularly the *Pizzicato.*

delicato (dā-lē-kä′-tō) *it* **delicatamente** (dā-lē-kä-tä-mĕn′-tā) *it.* Delicately.

Delius (dā′-lē-ŭs) Frederick [b. Bradford, Yorkshire, Jan. 29, 1863] British composer; pupil of Thomas F. Ward and at the Leipzig Conservatory; one of the leading composers of the modern English School. His compositions include the opera, *A Mass of Life*, based on Nietzche's "Zarathustra"; *Paris, North Country Sketches* and *Eventyr* for orchestra; a violin concerto, a double concerto for violin and 'cello and a 'cello concerto.

Dengremont (dăN-grĕ-môN) Maurice, [b. Rio de Janeiro, Mar. 19, 1866; d. Sept. 1893] Violinist, a pupil of Léonard, who attracted attention as a juvenile prodigy.

Deroux (dā-rōō′) Sebastien-August, [w. 1848] French violin maker at Paris, pupil of his father, Silvestre and of Miremont; he followed the Italian models.

Dessau (dēs-sôw) Bruno, [b. 1861-] German violinist and composer; pupil of Schradieck, Hermann; professor at Darmstadt Conservatory.

détaché (dā-tă-shā) *fr.* Separate detached strokes, but not necessarily *sharply* detached. As a rule the

greater the speed, the shorter the strokes. It can be played at any part of the bow.

deVore Nicholas, American organist, editor and composer; president National Academy of Music; formerly editor of *The Musical World;* editor in chief of The World's Best Music; executive editor of University Course of Music Study; composer of vocal and instrumental music.

diatonic (dī′ă-tŏn′ĭk) Through the degrees belonging to any one key; for example, *E, F, G, A, B, C,* is a diatonic series in the Key of *C.* If accidentals are introduced, the passage is chromatic.

Dickson (Dickeson) John, [b. about 1720; d. after 1780] English violin maker at London who was an excellent imitator of the Amati and Cappa models.

Dini (dē′-nē) Giovanni Battista, [w. 1700-1707.] Italian violin maker at Lucignano, who is known for a fine viola d'amour in a German collection.

doloroso (dō-lō-rō′-sō) *it.* Sorrowfully, mournfully.

dominant The fifth degree of any diatonic scale, or a triad built upon this degree. A chord of the Seventh built on the fifth scale degree is called a Dominant Seventh. A modulation to a Key whose Tonic is the Dominant of the principal Key, is spoken of as a modulation to the Dominant.

didactic (dĭ-dăk′-tĭk) Having to do with the imparting of instruction. A *didactic* work is one intended for teaching.

diminished seventh An interval of a Seventh, a half-step less than a *minor* Seventh. For example; *C* to *B* is a *major* Seventh; *C* to *B-flat,* a *minor* Seventh; *C-sharp* to *B-flat,* a diminished Seventh. The diminished Seventh chord, in arpeggio or broken form, is much used for technical drill.

diminuendo (dĭ-mĭn′u-en′do) Diminishing gradually in loudness; abbreviated *dim.*

d'Indy (dăN′dē) Paul Marie Theodore Vincent [b. Paris, Mar. 27, 1851] Distinguished French composer and conductor; pupil of Demier, Marmontel, Lavignac and César Franck; he has been classed as "one of the master musicians of contemporary Europe." Among his compositions are; *Istar,* symphonic variations, two string quartets, a piano quartet, a string trio and a sonata for violin and piano.

Dittersdorf (dĭt′-tĕrs-dôrf) Karl Ditters von, [b. Vienna, Nov. 2, 1739; d. near Neuhaus, Bohemia, Oct. 24, 1799] Violinist; studied in Vienna and became a page of Prince von Hildburghausen, who had him educated in music and the "polite" accomplishments; he was an intimate with Gluck and Haydn, and a favorite of the public as a player; held numerous positions as conductor; he wrote light operas, symphonies in the style of Haydn, quartets, concertos, and other pieces, few of which are used today.

divisi (dĕ-vē′zē) *it.* Divided. Used in orchestral string parts to indicate that two-part harmony is not to be played as double stops, but by a player to each note.

Dodd (**1**) James Jr., [d. after 1851] A good bow maker at London. (**2**) John Kew [b. 1752-d. 1839] the best English bow maker, called "the English Tourte"; his bows were the equal of the French master except perhaps in elegance of finish. He had no pupils and refused an offer of $5,000.00 for his process.

Dohnanyi (dōn-hä′-nyē) Ernesto von [b. Pozsony (now Bratislavia) Hungary, July 27, 1877] Distinguished composer, pianist and conductor; pupil of his father (Friedrich), Karl Fürstner and at the Royal School at Budapest. Taught at Berlin Hochschule and at Budapest; conductor of Budapest Philharmonic Orchestra and State Symphony Orchestra, New York. Among his compositions are two piano quintets, a string quartette, a violin concerto and a sonata for violin and piano.

dolce (dōl′chā) *it.* Sweetly, rather softly.

dolcissimo (dōl-chĭs′-sĭ-mō) *it.* Very sweetly.

dolente (dō-lĕn′-tā) *it.* Sadly.

Dollenz (dôl′-lĕnts) (**1**) Giovanni, [b.1800; d. about 1850] Violin maker and bowmaker in Trieste, a pupil of Storioni. (**2**) Giuseppe [b. 1850-d.1889] Son and pupil of Giovanni, but not his equal.

Dolmetsch (dōl′-mĕtch) Arnold, [b. Le Mans, 1858] French violinist and teacher; pupil of Vieuxtemps; famed mostly for his research work; an authority on old violins; lectured in Europe and America on the history of the violin and violin making.

Dont (dônt) Jakob, [b. Vienna, Mar. 2, 1815; d. there, Nov. 18, 1888] Violinist; pupil of Boehm and G. Hellmesberger at the Vienna Conservatory; became professor of violin at the Conservatory in 1873. His études are valued by teachers. One of his most famous pupils is Leopold Auer.

Döpfer (dĕp-fer) Nikolaus, [w. 1715-1768] Violin maker in Mayence, whose work suggests the influence of Stainer, but with a lower arch.

doppel-griffe (dō′-pĕl grĭf′-fĕh) *ger.* Double stops.

Dorffel Johann Andreas, [w. 1717-1757] Violin maker at Klingenthal, one of the best of that school.

dot A point placed after a note to increase its duration one half. **dotted note** *pointee, fr., puntato, it. punktierte,* a note so lengthened.

double (**1**) A variation—*air with doubles*—air with variations. (**2**) The giving of the same tones to different instruments or voices. (**3**) *colloq.* The ability to play more than one instrument, such as a clarinet player with ability to *double* on the saxophone.

double counterpoint Counterpoint so written that each melodic part may be inverted and still be sounded simultaneously.

double bass; *contre basse, fr., contrabasso, it., Kontrabass, ger.,* abbr. *bass, CB.* or *KB.* The lowest pitched instrument of the "viol" family; due to its large proportions, the players is compelled to stand while playing. Though seldom used as a solo instrument, it is capable of many effects. The instrument usually employed in the United States has four strings, tuned in Fourths: *E' A' D,* G.

In European countries there is still to be found the three-string bass, tuned *A' D, G.* A modern instrument of five strings is rapidly gaining popularity with players and composers. The additional string extends the compass downwards a Fourth.

double stops Two stopped tones, on adjoining strings played at the same time. Properly speaking two open strings do not form double stops; neither do one open tone and one stopped tone. Generally speaking, however, the distinction is not important. Perfect intonation in the playing of double stops is acquired only by much practice, and demands the exact placing of both fingers. The successive adjustments of the fingers in the playing of a passage in double stops is extremely complicated.

Drdla, (drd'-lä) Franz, [b. Saar, Sept. 25, 1868] Composer and violinist; pupil of Hellmesberger in violin at the Vienna Conservatory: player in the Vienna Opera Orchestra; later conductor at Theatre an der Wien; composed a number of excellent pieces notably the *Souvenir* and the *Serenade.* He is living in New York.

Dressel Dettmar, [b. 1880-] English violinist; pupil of Wilhelmj and Ysaÿe; successful concert violinist in Europe; teacher of violin in London.

Drigo (drē'gō) Richard, Italian violinist; composer of well known violin pieces—especially *Harlequin's Serenade* and *Valse Bluette.*

dritte (drĭ'-tĕ) *ger.* Third.

Dubourg (dü'-bo͝or) Matthew, [b. London, 1703; d. there, July 3, 1767] Violinist; pupil of Geminiani; concertmaster of Handel's orchestra. Teacher of John Clegg.

due (do͝o'ā) *it.* Two; *a due* to be played by both instruments; *a due corde,* one tone to be played on two strings; double stopping on a unison.

Dukas Paul [b. Paris, Oct. 1, 1865] French composer; studied at the Paris Conservatoire. He is one of the most gifted of the modern French writers, especially in orchestral work. Among his works are; *Ariane et Barbe Bleue,* a lyrical drama and the orchestral scherzo *L'Apprenti Sorcier.*

Duke Richard, [w.1750-1780]. One of the best English violin makers, who followed an individual model with some resemblance to the Stainer and Amati patterns.

Dunn, John, [b. 1866-] English violinist and composer; pupil of Schradieck; began career as virtuoso in 1882 and became one of the leading artists of Europe; was first to introduce theTschaikowsky violin Concerto in England (1902); has composed a number of pieces and a set of cadenzas to the Beethoven Concerto, a *sonata* and *Berceuse* for violin and piano.

duo (do͝o'-ō) *it.* A duet; a composition for two players.

dur (do͝or), *ger.* Major, as *C dur, C* major.

Durand (do͝o-răN) Auguste Frederic, [b. 1770-d.] Polish violinist; pupil of Viotti; developed a style of his own and toured Germany with great success; later became first violin at the Brussels opera.

Dvořák, (dvô'rzhäk) Antòn, [b. Muhlhausen, Bohemia, Sept. 8, 1841; d. Prague, May 1, 1904] Composer; studied violin with the village schoolmaster and then at Prague, supporting himself by playing in an orchestra; later a viola player in the orchestra of the National Theatre; a government stipend made it possible for him to devote himself to composition; professor of composition at the Prague Conservatory; 1892-95 artistic director at the National Conservatory, New York, returning to Prague where he was made director of the Conservatory. He has written in all the large and small forms, instrumental and vocal; operas, oratorios, symphonies, symphonic poems, overtures, chamber music, concertos, small pieces and songs; his best-known violin piece is the celebrated *Humoresque;* his fifth symphony is based on themes in the style of American negro music and is called *From the New World.*

dynamic gradation In playing soft passages the bow should be nearer the fingerboard than the bridge; in loud passages it should be nearer the bridge. The volume of tone is also determined by the balance between the pressure on the stick and the speed of the bow. For soft tones the bow moves slowly and the pressure is reduced to the bare weight of the bow.

E

E (**1**) A musical pitch two whole steps above *C.* On the treble staff its position is the first line, the fourth space, and on the third leger line above the staff. (**2**) The major scale with four sharps; the minor scale relative to G major. (**3**) **e** (ā) *it.* And. Before a vowel it is written *ed.*

Eberhardt Goby, [b. 1852] German violinist and composer; author of a violin method; composer of numerous operas.

Eberle (**1**) Johannes Udalricus, [w.1699-1768] Bohemian violin maker who lived at Prague and was a pupil of Edlinger. He followed the Stainer model. (**2**) Tomaso, [w.1760-1792] Neapolitan violin maker, probably of German origin, who worked in the Gagliano style, so closely that he is considered to have been a pupil of that master. His violins have been sold as Gaglianos.

Eck (ĕk) (**1**) Johann Friedrich, [b. Mannheim, 1766; d. Bamberg, 1809] Violinist; pupil of Danner, and a representative of the Mannheim school; player and conductor at Munich. (**2**) Franz, [b. Mannheim, 1774; d. Strassburg, 1804] Violinist; pupil of his brother, Johann Friedrich; concert violinist of excellent reputation; teacher of Spohr.

Edlinger Josef Joachim, [w.1693-1748] Bohemian violin maker, located in Prague, third generation of instrument makers. Unlike his father and grandfather who followed the Stainer style, Josef worked

according to the Italian pattern and used a lower arch.

également (ā′-găl-män) *fr.* **égalité** (ā′gȧ′lē′tā′) *fr.* With evenness, equality.

einmal (īn′-mäl) *ger.* Once; *nur einmal*, only once *noch einmal*, once more.

eilen (ī′lĕn) *ger.* Hurry. **eilend,** (ī′-lĕnt) Acceierating. **eilig,** (ī′-ligh) Swift.

elan (ā-lăɴ) *fr.* Vehemently or impetuously.

elegante (ā-lĕ-gän′-tā) *it.* Elegant.

élégie (ā-lā-zhē) *fr.* Elegy; a mournful composition.

Elgar (ĕl′gär) Sir Edward William, [b. near Worcester, Eng., June 2, 1857] Composer; began his musical education under his father who was an organist and a music dealer; had a few lessons in violin-playing but was mainly self-taught; played in orchestras and conducted; gave his time to teaching and composition; an overture played at a festival drew attention to his work; other compositions followed, mostly for chorus; his masterpiece, *The Dream of Gerontius*, an oratorio, was produced in 1900; his works for orchestra include several symphonies, symphonic poems, overtures, variations (*Enigma*); he has written chamber music, a sonata for violin and piano and many smaller pieces; best known for his *Salut d'Amour*.

Elman Mischa, [b. Talnoie, Russia, Jan. 20, 1892] Violinist; studied first at Odessa under Fiedeman, a pupil of Brodsky, then under Auer at St. Petersburg, by a special order of the Czar suspending in his favor the regulation against the admission of Jews. He made his dèbut in 1904 and at once gained recognition as a virtuoso player; today he ranks as one of the greatest. He has written and transcribed for the violin.

Elsler (Elster, Esler) Johann Joseph, [w.1717-1750] Violin maker at Mayence, Germany; excellent workman in the Stainer model.

embellishments—*agrements, fr., verzierungen, ger., fioriture, it.* Ornaments. See **grace.**

Emiliani (ā-mēl-yä′-nĕ) Francesco de, [w.1704-1736] Italian violin maker at Rome, who followed Tecchler and generally used a high arch; the wood in his instruments is good and the varnish usually from a reddish-yellow to a brown. The tone is pleasing, but not very powerful.

Ende (ĕn′-dĕh) Herwegh von, [b. 1877-d. 1919] American violinist and teacher; pupil of Halir; at one time, a member of the Berlin Philharmonic Orchestra; taught violin in Germany, later established the von Ende School of Music, in New York. His wife, a teacher of singing was the daughter of Remenyi, the celebrated violin virtuoso.

energico (ĕn-ĕr′-jē-kō) *it.* Energetically.

Enesco (ĕn-ĕs′-kō) Georges, [b. Cordaremi, Roumania, Aug. 7, 1881] Composer and violinist; learned the violin as a small child; at seven entered the Vienna Conservatory and remained there as a pupil for five years, studying with Hellmesberger; later he was at the Paris Conservatory for five years, under Marsick for violin, and Fauré and Massenet for composition; his Op. 1, *Poeme Roumain*, for orchestra, was produced in 1898 by Colonne; toured for several years and then located in Paris giving his time mainly to composition. He has written orchestral music, chamber music, pieces for violin and songs.

enharmonic Differing in notation but not in sound. *C-sharp* and *D-flat* are examples. In keyed instruments, such as the piano and organ, the two tones are identical, but a violinist can make a difference between the two. However, in playing with a piano the violinist must use the tempered tuning of the instrument.

English horn; *cor anglaise, fr., corno inglese, it., englisches horn* or *alt-hoboe, ger.* abbr. *cor. ang.* or *althob.* An oboe with a double long tube and a pitch a Fifth lower than the *oboe.* Music for the English horn is written a Fifth above the desired tone. Its tone is of a mournful and melancholy character. Range, g-flat—b″.

ensemble (änsäɴ′bl) *fr.* Together; applied to a group of players, as a string ensemble, a wood-wind ensemble, a harp ensemble.

entr'acte (än-träkt) *fr.* Music played between the acts.

Ern (ārn) Henri, [b. 1863-] German violinist and teacher; pupil of Rappoldi and Joachim; concertized successfully for several years; professor of violin, Cincinnati College of Music.

Ernst (ār′nst) (**1**) Franz Anton. [w. 1745-1805] Bohemian violin maker, who followed the Strad model. He was also an excellent violinist and composer for the instrument. (**2**) Heinrich Wilhelm, [b. Brunn, May 6, 1814; d. Nice, Oct. 8, 1865] Violinist; pupil of Mayseder, Boehm and de Bériot. After concert tours he settled in London. He was an excellent player and a close student of the style of Paganini whom he followed from city to city. He composed numerous pieces for the violin; the best known is the *Elegie.*

espressione (ĕs-prĕs-sēō′-nā) *it.* Expression; *con espressione,* with expression; *espressivo* (ĕs-prĕs-sē′-vō) *it.* Expressively.

étude (ā′tüd′) *fr. Ubung, ger.; estudio, sp.,* A study; a composition for practice and for promoting facility in performing a technical difficulty.

Eury (ā′rē) [w.1810-1830] Paris bow maker, some of whose work, in the opinion of experts, ranks close to that of Tourte.

Eve (ĕv) Jacques-Charles, [w.1758-1788] French violin maker at Paris; his later work is the better. He used a reddish brown or yellow varnish.

extensions of fingers Two kinds are used; an upward extension in which the fourth finger is used to play a tone not in the normal hand position; for example, *C* or *C-sharp* on the *E* string. The other is a backward extension or retraction in which the

first finger is made to play a tone not within the normal position; for example, if *F-sharp* on the *D* string is to be played with the hand in the third position.

F

F The staff degree a fourth above *C*. It is found on the first space of the treble staff, and on the fifth line; (2) The major Key having one flat; (3) the minor Key relative to *A-flat major*. (4) The *F* clef is the bass clef. (5) In the Italic form, it is used as an abbreviation of forte. (6) *ff*-holes. The "*f*" shaped holes cut in the top of the sound board of a violin and located on either side of the bridge. They serve as sound holes.

Falco (fäl′kō) Paolo, [w.1750-1752] Italian violin maker at Cremona; possibly a pupil of Benedetto Bergonzi.

Farina (fä-rē′-nä) Carlo F., [b. 1580-d.] Italian violinist; became Court musician at Dresden in 1625; composed a number of solos and was first to adopt the virtuoso style in writing.

Farinato (fä-rē-nä′tō) Paolo, [w.1695-1725] Italian violin maker at Venice whose instruments are in the style of Serafino Santo; he used a reddish yellow varnish.

Fauré (fō-rā′) Gabriel, [b.1845-d.1924] Celebrated French composer, organist and conductor; pupil of Niedermayer, Dietsch and Saint-Saëns; professor at the Paris Conservatoire; best known among his works for the violin are a *Berceuse* and *Romance*.

Fent (fĕnt) (Fendt) François, [w.1765-1791] A much esteemed violin maker at Paris probably of Tyrolese origin. He worked in the Italian style and especially followed the Strad model.

fermata (fĕr-mä′tä) *it.* A sign above or below a note, a rest, or a bar, to indicate that it is to be prolonged. A fermata on a rest, is a "pause;" on a note, it is a "hold."

Ferrari (fĕr-rä′-rē) Domenico, [b. Piacenza, Italy, at the beginning of the eighteenth century; d. Paris, 1780] Violinist; pupil of Tartini and lived at Cremona for a number of years; he was skilled in playing octave runs and harmonics; he wrote violin sonatas and trios for two violins and bass.

Festa Giuseppe, [b.1771-d.1839] Italian violinist and composer; pupil of Giardini.

Fibich (fē′-bĭkh) Zdenko, [b. Šeboritz, Bohemia, Dec. 21, 1850; d. Prague, Oct. 15, 1900] Composer; studied at the Prague Conservatory, at Leipzig, and at Mannheim under V. Lachner; conductor and teacher of dramatic composition at Prague; one of the foremost of the later Czech composers; wrote a number of operas, symphonies, symphonic poems, overtures, chamber music, piano pieces, and a method for the piano.

Fichtl (fĭkh-tl) Martin Matthias, [w. about 1682-1768] Viennese violin maker who followed the large Stainer model so successfully that his instruments have been sold under the name of Stainer and Albani.

Ficker (fē′-kĕr) A Markneukirchen family of violin makers of whom (1) Johann Christian [b.1735-d.1780] and (2) Johann Gottlob [b.1744-d.1832] were the best.

fieramente (fē-ār-ä-mĕn′-tā) *it.* Proudly, fiercely, boldly.

finale (fē-nä′-lā) *it.* The concluding movement or section of a composition.

fine (fē′-nā) *it.* The end.

finger substitution Repeating the same tone with a different finger by means of shifting. This may or may not involve a change from one to another string.

fingering—*doigté, fr., fingersetzung, ger.* (1) The manner of using the fingers on an instrument. (2) The symbols indicating a fingering.

Fiorillo (1) (fē-ō-rĭl′-lō) Federigo, [b. about 1753 at Brunswick, Germany, of Italian parents] Violinist and composer; pupil of his father, Ignacio; best known for his *Caprices* or *Etudes*, which rank with the works of Rode and Kreutzer. (2) Giovanni [w. 1780] Italian violin maker at Ferrara; he is especially noted for his excellent 'cellos.

Fischer Zacharias, [b.1730-d.1812] German violin maker at Würzburg. His best work was done between the years 1770 and 1780.

flageolet tones The harmonic tones on the violin.

Flesch Carl [b. Moson, Hungary, Oct. 9, 1873] Violinist; pupil of Grün, Sauzay and Marsick. Taught at Royal Conservatory at Bucharest, Amsterdam Conservatory and Berlin Hochschule; at present, teacher at Curtis Institute, Philadelphia. Composer of *First Studies* and *Art of Violin Playing*; editor of Kreutzer and Paganini Studies, and Mozart Violin Sonatas. Among his pupils are Alma Moode, Willem de Boer, and Josef Wolfstahl.

Floreno (flō-rā′-nō) (Florenus) See Guidante (Guidantus)

flute; *flûte, fr., flauta, it., flote, ger.*, abbr. *fl.* Important treble instrument of the *wood-wind* family. The modern or *traverse* flute is blown through a hole in the side of the mouthpiece at the larger end of the instrument. The tone is of a clear, pure quality, especially rich in the lower register. Range b—c-sharp′′′′

Fodor Joseph, [b. 1752-d.1828] German violinist and composer; pupil of Hans Benda; made a number of successful tours throughout Europe; composed a number of concertos and smaller pieces.

Fonclause (fôN′-clōs) Joseph, (called "le Mayeux') [b. 1800-d.1864] One of the best French bow makers; studied in the shops of Peccate, Lupot, Tourte and Vuillaume. His bows are usually stamped with his name.

form An art work should have unity of idea, variety or contrast, and symmetry or proportion. These conditions in a musical work are obtained by the

use of melodies, subjects and themes, with a definite plan for their development, and the distribution of Keys. The manner in which this is accomplished determines the form. The simplest form is that known as the song form, used for the majority of short compositions. More elaborate works make use of the rondo form and the sonata form. The latter is found in sonatas, trios, concertos, and symphonies.

Forster (**1**) William, [b. 1739-d.1808] Highly esteemed English violin maker in London. At first, he followed the Stainer model and then the Amati, in which style he produced his best work. (**2**) William [b.1764-d.1824] son of preceding, but not equal in workmanship. (**3**) Simon Andrew [b.1781-d.1870] son of preceding, best known as a connoisseur of violins and joint author of *The History of the Violin* by Sandys and Forster.

forte (fôr′-tā) *it.* Loud; abbr. *f.*

forte-piano (fôr′-tā pyä′-nō) *it.* Strong, with accent, immediately diminishing to soft; abbr. *fp.*

fortissimo (fôr-tĭs′-ĭ-mō) *it.* Very loud; abbr. *ff.*

forza (fort-sä) *it.* Force.

forzando (fôr-tsän′-dō) *it.* Strong emphasis; abbr. *fz.*

foundation finger Used in violin technic to designate a finger which remains on the string in playing a passage and thus retains the hand in a certain position.

Fradkin Frederic, [b. 1892-] American violinist; pupil of Sam Franko, Remy, Lefort and Ysaÿe; became concertmaster of several European Orchestras; and later concertmaster of the Boston Symphony Orchestra under Pierre Monteux.

Franck (fräNk) Cèsar, [b. Liège, Dec. 10, 1822; d. Paris, Nov. 8, 1890] Composer, pupil at the Liege Conservatory, then at Paris Conservatory where he won several prizes; after a short stay in Liege he returned to Paris as a teacher and organist; in 1872 he was made professor of organ at the Paris Conservatory, his class becoming a real training school for composition because of his methods of studying the master works in the different styles, especially Bach and Beethoven; a number of the eminent modern French masters were his pupils. He composed oratorios, some dramatic works, symphonic poems, variations, one symphony, much chamber music, a sonata for violin and piano, organ works and songs; the Sonata and a string quartet, composed a short time before his death, are much admired by musicians and by players.

Franko (**1**) Nahan, [b. New Orleans, July 23, 1861] American violinist; pupil of Sam Franko, deAhna, and Wilhelmj; concertmaster of the Metropolitan Opera House Orchestra. (**2**) Sam [b. New Orleans. Jan. 20, 1857] American violinist, brother of Nahan, Pupil of Vieuxtemps, Lèonard and Joachim; ensemble player and teacher; arranged and re-edited many of the works by the older masters for the violin and orchestra. Among his pupils are Nahan Franko, Jacques Gordon, Emily Gresser and Frederic Fradkin.

Fränzl (frĕntsl) Ignaz, [b. 1736; d. about 1812] Violinist; teacher of his son, Ferdinand and of Pixis. (**2**) Ferdinand [b. Schwetzingen, Germany, May 24, 1770; d. Mannheim, Nov. 1833] Violinist; pupil of his father, Ignaz. Spohr heard him play in 1802 and speaks of him as one of the best of living composers, and mentions him as holding the violin on the right side of the tail-piece.

Francoeur (fräN-kŭr) François, [b. Paris, Sept. 28, 1698; d. there, Aug. 1787] Violinist; wrote two books of violin sonatas.

frog; *frosch, ger.* (See *nut*) The heel of the bow; more specifically, the movable ebony block to which the bow hair is attached. It is used as part of the bow grip and for adjusting the tension of the bow hair.

fugue (fūg) (literally "a flight"—*fuga*) The most highly developed of the exclusively contrapuntal forms; a musical composition for two or more voices based on a short theme or *subject* and developed through certain devices employed within the restrictions of strict counterpoint. The principal subdivisions of the form are: the *exposition*, in which the voices are successively introduced, each voice, after enunciating the theme, supplying a counterpoint to the next statement of the theme; the *develòpment*, during which this counterpoint may be elaborated into a second subject, the two subjects then treated by various devices such as *inversion*, *augmentation* and *diminution* and carried through various related Keys; the *recapitulation*, in which frequently the voices are re-introduced, the second entering before the first is finished, and so on, forming a *stretto*, an overlapping or doubling effect, leading to a final cadence over a Dominant or Tonic *organpoint.*

fuoco (fwō′-kō) *it.* Fire, energy, passion; *con fuoco*, with fire.

Furber John, [w.1810-1841] Excellent English violin maker at London, follower of the Amati style.

G

G (**1**) A degree of the musical scale. It is written on the third added space below the treble staff, on the second line of the staff, on the first added space above, and on the fourth added line above. (**2**) The major Key having one sharp. (**3**) The minor Key relative to *B-flat major.* (**4**) *G* clef, the treble clef. (**5**) *G.B.* Abbr. for *ganzerbogen*, whole bow.

Gabrielli (gă-brē-ĕl′-lē) Giovanni Battista, [w.1739-1770] Violin maker at Florence, had his own model. His violins vary in quality; the best are excellent and well adapted to the feminine hand.

Gabriel-Marie [b. Paris, Jan. 8, 1852] Composer; pupil at Paris Conservatory and teacher there for a short time; then took up conducting; has written for orchestra and for chorus; best known for the

popular numbers *La Cinquantine* and *Serenade Badine.*

Gagliano (gâl-yä′-nō) A family of violin makers in Naples. Lütgendorff lists thirteen members whose work has received acceptance. (**1**) Alessandro [b. about 1660-d.1725] pupil and workman for Stradivarius for a period of about thirty years. He located in Naples and was the founder of the Gagliano family of violin makers. He comes close to the style of Carlo Bergonzi, a fellow pupil with Stradivarius. (**2**) Nicolo [b. about 1665-d.1740] son of Alessandro, followed the Strad model of the earlier. periods. (**3**) Gennaro (Januarius) [b. about 1700-d after 1770] son of Alessandro, one of the best makers of the family; he followed the Strad model but used a slightly higher arch. (**4**) Ferdinando [b. 1724-d.1781] oldest son of Nicolo; followed the later Strad model. (**5**) Giuseppe [b. 1725-d.1793] second son of Nicolo; his workmanship is somewhat careless but the tone of his violins is good. (**6**) Antonio [b. about 1728-d. about 1795] third son of Nicolo; worked with Giuseppe and Raffaele, using a joint label for their violins. (**7**) Giovanni [b. about 1749-d.1806] fourth son of Nicolo, pupil of his uncle Gennaro. He made a great many violins most of them of ordinary quality. (**8**) Gaetano [b. about 1770-d.1824) son of Giovanni. (**9**)Raffaele [b. about 1790-d.1857] son of Giovanni; worked mainly together with his brother Antonio. (**10**) Antonio [b. after 1790-d. 1860] son of Giovanni, and worked with his brother Raffaele.

Galram (Galran, Galrao) Joachim Joseph, [b.1769-d.1825] A Portuguese violin maker at Lisbon; his instruments have a good tone and usually are varnished yellow.

Gand(gäN) (**1**) Charles-François, [b.1787-d.1845] Son of a Mirecourt violin maker who located in Versailles; François was a pupil of Lupot and successor to the Lupot business. He was one of the distinguished French makers of his time. (**2**) Guillaume-Charles-Louis [b.1792-d.1858] brother to the preceding, also a pupil of Lupot. (**3**) Charles-Adolphe [b.1812-d.1866] son of Charles-François. In 1855 was joined by his brother Eugène to form the firm Gand frères. (**4**) Charles-Nicolas-Eugène [b.1825-d.1892] son and pupil of Charles-François, and member of the firm Gand frères; later the business was combined with the Bernardel, as Gand & Bernardel.

Ganz Rudolph [b. Zurich, Switzerland, Feb. 24, 1877] American pianist, composer and conductor; pupil of R. Freund (piano) Hegar ('cello) Eschmann, Dumur, Blanchet, Blumer, Busoni and Urban. First appeared as 'cellist, later as a pianist, in which field he first attained fame. At one time head of Piano Department, Chicago Musical College. Now conductor of St. Louis Symphony Orchestra. His compositions include a symphony and a number of smaller piano pieces and songs: he has edited many of the classics of piano and violin literature.

ganz (gänts) *ger.* Whole, wholly.

ganzer bogen (gän′-tsĕr bō′-gĕn) *ger.* Whole bow.

Garani (**1**) (gä-rä′-nē) Michele Angelo, [w. 1685-1720] Italian violin maker at Bologna, an imitator of Stradivarius; he was better as a maker of viols. (**2**) Niccola [w. 1700] Neapolitan violin maker, workman for Gagliano.

Gardiner H. Balfour [b. London, Nov. 7, 1877] English composer; pupil at Hoch's Conservatory, Frankfort and New Coll. Oxford; ranks among the leading composers of Britain. Among his works are a string quintet and a quartet.

Gardner Samuel, American violinist, born in Russia; studied with Franz Kneisel; won first prize at Columbia University in composition; has concertized with success in Europe and America.

Gattinari see Cantenari.

gauche (gōsh) *fr.* Left. *main gauche*, left hand; abbr. *M.G.*

Gavinies (**1**) (gă-vēn-yes) François, [b. about 1700-d. after 1770] Violin maker, first at Bordeaux and then at Paris. His work was uneven in quality. (**2**) Pierre [b. Bordeaux, May 26, 1726; d. Paris, Sept. 9, 1800] Violinist; son of preceding. The names of his teachers are unknown and he is generally considered to have been self-taught except for such help as he may have had from various excellent Italian violinists in France; he lived in Paris where he was esteemed one of the best of living violinists and was appointed a teacher at the Conservatory of Paris when it was organized in 1794; his studies (Matinées) are part of the advanced repertoire for the violin.

gavotte (gà-vŏt′) *fr.* A French dance form, in 4/4 meter. It begins on the third count of the measure. It is generally in *alla breve* movement.

gedehnt (gĕ-dā′nt) *ger.* Slowly; equiv. of *allargando.*

Gedler (**1**) (Gidl) Johann Anton, [w.1752-1800] German violin maker at Füssen; he used a very high arch and a reddish yellow varnish. (**2**) Joseph Benedict, [b.1759-d.1830] Son and pupil of Johann Anton.

Geissenhof (gī-sĕn-hŏf) Franz [b.1754-d.1821] Considered the best of the Viennese violin makers. He was a pupil and successor of Johann Georg Thir. He followed the Strad model.

Geminiani (gĕm-ĭ-nē-ä′-nĕ) Francesco, [b. Lucca about 1674; d. Dublin, Sept. 17, 1762] Violinist; a pupil of Corelli and spent a great part of his life in England. The earliest violin method is credited to him, published London, 1740.

Gemünder (gĕ-mün′-dĕr) (**1**) August Martin Ludwig, [b.1814-d.1895] Violin maker in New York, of German birth, pupil of his father. Located in the United States in 1846. (**2**) Georg [1816-1899] brother of the preceding, pupil of his father in Germany and of Vuillaume in Paris; came to the

United States in 1849, and worked in Boston and New York.

Gerbini [b. 1770-d.] Italian violinist; pupil of Pugnani.

German (jĕr'mȧn) Edward, [b. Whitchurch, Eng., Feb. 17, 1862] Composer; studied at the Royal Academy of Music, piano, organ, violin and composition; conductor at a theatre; gave up other work to devote himself to composition; he has written operas, incidental music to plays, for orchestra, and chamber music; for violin, and a number of songs. Among his violin pieces is a *Moto Perpetuo*, which does not leave the first position.

Geroni (jā-rō'-nē) (Gerani) Domenico, [w.1800-1820] Italian violin maker at Ostia. His violins were well made, but without any special style and were sold by dealers under labels of better known makers.

gesteigert (gā-stī-gĕrt) *ger.* Passionately; equiv. of *appassionata.*

gestossen (gĕ-stōs'sĕn) *ger.* Separate, detached.

getheilt (gĕ-tī'lt) *ger.* Divided; equiv. of *divisi.*

Geyer Stefi (Schulthess) [b. Budapest, June 23, 1888] Hungarian Violinist; pupil of Hubay. Concertized in Europe and America with success.

Gianoli (jē-ăn-ō'-lē) Domenico, [w. 1731] Italian violin maker at Milan, excellent imitator of the Cremonese makers.

Giardini (jyär-dē'-nē) Felice de, [b. Turin, Apr. 12, 1716; d. Moscow, Dec. 17, 1796] Violinist; a pupil of Somis, and a brilliant virtuoso of that period.

Gibertini (jē-bār-tē'nē) Antonio, [w. 1797-1850] Italian violin maker at Parma and Genoa, who was highly esteemed by Paganini, whose violin he repaired and improved; in his own work, he followed the Guarnerius model and used a dark red varnish. He invented a mechanism to develop the tone power of the violin.

giga (jē'-gä) *it*; *gigue* (zhēg) *fr.* (**1**) A jig; an old form of dance in rapid 6-8, or 12-8 time, usually the last part of a Suite. (**2**) Old form of viol, from whence came the German word *geige*, and equivalent of the English word "fiddle."

Gigli (jē'lyē') Gulio Cesaré, [w.1721-1762] Italian violin maker at Rome, who followed the Amati model and used a reddish yellow varnish. He is noted for his excellent cellos.

Gilchrist (gĭl'-krĭst) James, [b.1832-d.1894] Scottish violin maker at Rothesay and Glasgow; he was a good mechanic and worked with great precision in his measurements.

Gilkes Samuel, [b.1787-d.1827] English violin maker at London; pupil of Charles Harris, a workman for Foster, who followed the Amati model with excellent results; his 'cellos are exceptionally good.

Gillet (zhē'-yā) Ernest, [b. Paris, Sept. 13, 1856] Composer and 'cellist; pupil of the Nièdermeyer School and the Conservatory at Paris; 'cellist at the Grand Opéra, later living in London; composed light pieces for orchestra and piano; best known by the popular *Loin du bal.*

giocoso (jō-kō'-sō) *it.* Playfully, jocosely.

Giorgi (jē-ôr'-jē) Niccola, [w.1717-1760] Italian violin maker at Turin, thought to be a pupil of Cappa, although his work is in the style of Stradivarius; his viols were better than his violins.

Gisalberti (gē-zăl-bĕr'-tē) Andrea, [w. 1716-1730] Violin maker at Parma who claimed to be from Cremona. His violins follow the Brescian model, particularly that of Maggini; he is said to have been the teacher of Joseph Guarnerius. The tone of his violins is excellent.

giusto (jo͞os'tō) *it.* Exact, precise; *tempo giusto*, strict time.

Given Thelma, [b. Columbus, O., Mar. 9, 1898] American violinist; pupil of Leopold Auer. Concertized in Europe; made her New York début in 1918.

Glazounoff Alexander Constantinovitch [b. Petrograd July 29, 1865] Russian composer; pupil of Rimsky-Korsakoff; A distinguished writer of the neo-Russian school. His best work is for the orchestra. He has written eight symphonies, several string quartets and a violin concerto.

Glière (glē-ār') Reinhold Moritzovitch [b. Kiev Dec. 30, 1874] Russian composer; pupil of Taneief, Ippolitof-Ivanof and at the Moscow Conservatory. He is an outstanding representative of the neo-Russian school. Among his compositions are three symphonies, two symphonic poems, *The Sirens* and *Zaporojzi* an octet, three sextets and two quartets.

glissando (glĭ-sän'-dō) *it.* A method of playing the chromatic scale by means of a continuous slide, generally from a higher to a lower note. The left hand moves and stops at each successive note as if it is intended to make each tone distinct. In another execution, with the wrist firm, the slide is continuous and is made by one finger or by two if the passage is in double stops. The player must have a firm hold on the violin between the chin and shoulder so that the thumb may be taken from the neck of the instrument to facilitate the slide of the finger or fingers.

Gluck (glo͞ok) Christoph Willibald, [b. Weidenwang, Germany, July 2, 1714; d. Vienna, Nov. 25, 1787] Composer; learned to play the violin, harpsichord and organ at a Jesuit school; continued his studies at Prague and added singing and 'cello playing; went to Italy and studied composition with Sammartini; then turned to writing operas in the prevailing Italian style; while director of court opera at Vienna changed to a more serious style, seeking dramatic truth rather than vocal display; continued this style in Paris where he made his greatest success with *Iphigenie en Aulide*, *Orpheus*, *Alceste* and *Armide;* an *Air* from the *Ballet Music* to *Orpheus* is a favorite with teachers and students.

Gobetti (gō-bĕt'-tē) Francesco, [w.1690-1732] Venetian violin maker, whom some experts think may have been a pupil of Stradivarius. He was one of

the most important of the Venetian masters, ranking close to Montagnana and Serafino.

Godard (gō-därʹ) Benjamin, [b. Paris, Aug. 18, 1849; d. Cannes, Jan. 10, 1895] Violinist; first studied the violin privately, then at the Paris Conservatory under Vieuxtemps; his first compositions were for the violin and in chamber music style; he then turned to the dramatic stage and wrote successful operas; several symphonies, suites, a concerto for violin, many piano pieces and songs, show his versatility as a composer; the general public knows him best by his *Adagio Pathetique* and the *Berceuse* from the opera *Jocelyn*.

Gofriller (gŏfʹ-rĭl-lĕr) Matteo, [w.1690-d.1742] Venetian violin maker, apparently of Tyrolean origin, probably a pupil of Carlo Bergonzi and of Stradivarius. For some reason he did not label most of his instruments which have been sold as coming from other makers; Bergonzi, for example.

Goldmark (**1**) Carl, [b. Keszthely, Hungary, May18, 1830; d. Vienna, Jan. 2, 1915] Composer; studied violin under Jansa at Vienna, mainly self-taught in composition; wrote successful operas and fine works for the orchestra; a violin concerto, Op. 28, and many small pieces (**2**) Rubin [b. New York, Aug. 15, 1872] American composer and teacher; pupil of Door, Joseffy, Dvořák and Fuchs; teacher at Conservatory of Colorado and in New York. His compositions include a *Requiem* for orchestra, a string quartet, a trio and a sonata for violin and piano.

Gompertz (gômʹ-pärts) Richard, [b. Cologne, Apr. 27, 1859] Violinist; studied with local teachers and then with Joachim; after some concert tours he went to Cambridge, Eng., as teacher and player; in 1883 he joined the faculty of the Royal College of Music, London, and organized a fine quartet; he returned to Germany in 1899, locating at Dresden.

Goosens Eugéne [b. London, May 26, 1893] English composer and conductor; pupil at Bruges Conservatory, Liverpool College of Music and Royal College of Music, London. He is one of the leading British composers of the impressionistic school. His compositions include; three string quartets, piano quintet, sonata for violin and piano and a *Lyric Poem* for violin and piano.

Gordon Jacques, American violinist, born in Russia; pupil of Franz Kneisel and Sam Franko; concert-master of Chicago Symphony Orchestra; teacher of violin, American Conservatory of Music, Chicago.

Gossec (gôsʹ-sĕk) Francois-Joseph, [b. Vergnies, Belgium, Jan. 17, 1734; d. Paris, Feb. 16, 1829] Violinist; began music study as a choir-boy in Antwerp, learned the violin and studied composition; through the influence of Rameau he became conductor of an orchestra; wrote symphonies and string quartets, then turned to works for the stage in which style he was successful; assisted in organizing the Paris Conservatory; to students and teachers he is known today as the composer of a charming *Gavotte*,

Gosselin (gôsʹ-sĕ-lâN) Jean, [w.1814-1830] French violin maker; pupil of Koliker; he followed the Strad model and used a red and yellow varnish. He was particularly fond of a peculiarly marked maple for the back, which gave his violins an individual appearance.

Gounod (gōōʹnō) Charles, [b.Paris, June 17, 1818; d. there, Oct. 17, 1893] Composer; first instruction from his mother and then became a pupil at the Paris Conservatory; won the Prix de Rome; became organist at Paris; in 1851 tried his power as a composer with a dramatic work, with indifferent success; his masterpiece, *Faust* was produced in 1859, followed by other operas not so successful, except *Romeo and Juliet*; devoted his later years to sacred composition, especially oratorio, in which form *The Redemption* is his best work; besides these he wrote many songs; violinists know his compositions mainly by transcriptions and fantasias based on melodies from his operas.

G.P. General pause; made by all the instruments.

grace, grace note (**1**) A general term for ornaments or embellishments of notes and passages. Examples are the *appoggiatura*, single or double, the *trill*, *mordent*, etc. (**2**) Anything inserted in the score in smaller notes is termed *grace notes*.

Gragnani (grä-nyäʹ-nē) Antonio.[b.1741,still living in 1800] Violin maker at Leghorn who used a large model and secured a full, strong tone.

Grainger George Percy (Percy Aldrige) [b. Brighton, Victoria, July 8, 1882] Australian pianist and composer; pupil of Pabst, Kwast, Busoni and Grieg. As a composer, with individual tendencies, he is a strong advocate of the *ultra-modern* school of music and is inclined toward irregularities of rhythm. His compositions are mainly devoted to original settings of British and Colonial folk-melodies for piano and for chorus. Grainger has been associated with American musical activity since 1915.

Grancino (grän-chēʹnō) A family of violin makers at Milan. (**1**) Giovanni [b.1645-d.1682] learned the craft in Cremona. (**2**) Paolo [w.1665-1692] probably nephew of the preceding, pupil of Nicolo Amati; his violins have been sold as Amatis. (**3**) Giovanni Battista [w.1690-1710] son of Paolo; worked at Ferrara for a time, then at Milan; used a flatter model than the Amati and secured a full, powerful tone. (**4**) Giovanni [b. about 1675; d. after 1737] second son and pupil of Paolo, the best of the Milan makers. (**5**) Giovanni Battista [w.1697-1705], elder son of Giovanni I He and his brother Francesco [b.1690-d.1746] worked together.

grand detaché (gräNʹ-dā-tă-shā) *fr.* Separate bow strokes, above the middle of the bow. The forearm and wrist make the stroke and the bow does not leave the string. The detaching is effected by

finishing stroke before the actual time value ended. The long decisive in separate strokes.

grandioso (grän'-dē-ō'sō) *it.* In a noble style; grandly.

Grasse (grăs) Edwin, [b. New York, Aug. 13, 1884] Composer and violinist; became blind in infancy; studied violin in New York, then with Cèsar Thomson privately at Brussels; entered the Conservatory in that city in 1899 and won several prizes; made concert tours and then settled in New York; has written in the large forms, also a concerto for violin, chamber music and a number of small pieces for violin.

Graun (grôwn) Johann Gottlieb, [b. Wahrenbruck] Germany, about 1698; d. Berlin, Oct. 27, 1771, Violinist; pupil of Pisendel and of Tartini; in the service of Frederick the Great and conductor of the Royal Orchestra; Friedemann Bach was one of his pupils.

grave (grä-vā) *it.* Slow; a slow movement.

grazioso (grä-tsē-ō'sō) *it.* Gracefully.

Gresser, Emily [b. Newark, N.J., Mar. 11, 1896] American Violinist; pupil of Sam Franko; dèbut, New York, 1914. Successful concert tours in Europe and America; has toured for several seasons with Mme. Yvette Guilbert.

Grieg (grēg) Edvard Hagerup, [b. Bergen, Norway, June 15, 1843; d. there, Sept. 4, 1907] Composer; studied at the Leipzig Conservatory; through his friendship with a Norwegian poet he devoted himself to the national spirit of Norwegian folk music and made it known all over the world; the music to *Peer Gynt*, his *Violin Sonatas*, Op. 8, 13 and 45, his *'Cello Sonata*, and the *String Quartet*, Op. 27 in *G minor*, are favorites with musicians, players and public.

Griesser (grē'-sĕr) Matthias, [b. after 1700-d.1784] Tyrolese violin maker at Innsbruck; his model was ordinary, but the varnish and tone are very good.

Grimm Carl, [b.1794-d.1855] German violin maker at Berlin, of high repute in his day. He was a careful workman and used an excellent varnish and good wood.

Gruenberg Eugene, [b. 1854-] Violinist and teacher; studied with J. Hellmesberger and Heissler; member of Leipzig Gewandhaus Orchestra and Boston Symphony Orchestra; teacher of violin, at New England Conservatory of Music; has written many technical works for violin.

Grün Jakob, [b. Pesth, Mar. 13, 1837] Violinist; pupil of Boehm at the Vienna Conservatory; member of various orchestras; made concert tours; concertmaster at Vienna court opera and professor at the Conservatory 1877-1909. Among his distinguished pupils was Franz Kneisel.

gruppetto (grōō-pĕt'-tō) *it.* An embellishment more commonly known as the Turn. It consists, as a rule, of five notes: the principal note, the upper auxiliary, the principal, the lower auxiliary, and the principal. For example, *C, D, C, B, C; E, F, E, D, E*; or *A, B, A, G, A*.

Guadagnini (gwä-dä-nyē'-nē) A family of violin makers who lived in various Italian cities, but classed with the Cremonese makers. (**1**) Giambattista [b. about 1685-d. after 1770] lived at Milan and worked with his brother Lorenzo; he followed the Strad and Amati models. (**2**) Lorenzo [b. about 1695, still living in 1760] Worked at Cremona, Piacenza and Milan; pupil of Stradivarius for whom he worked for a long time. The tone of his violins is exceptionally fine. (**3**) Giambattista II [b. 1711-d.1786] Son of Lorenzo and also a pupil of Stradivarius. The violins of Lorenzo and Giambattista are much sought after. (**4**) Giuseppe, called "Soldato" [b. 1736-d. after 1805] Second son of Giambattista I and pupil of his father. He followed the Strad and Guarnerius models. He lived at Milan, Como Parma and Pavia. (**5**) Gaetano, [w. 1775-1831] Son of Giambattista II, worked at Turin; an excellent maker. (**6**) Lorenzo II [w. 1790] Son and pupil of Giambattista II; an excellent maker. (**7**) Giuseppe II [b. 1697-d.] supposed to have lived at Brescia.

Guarnerius (gwär-nā'-rē-ŭs) (Guarneri) A family of violin makers at Cremona. (**1**) Andrea [b. about 1626-d.1698] The first celebrated maker in the family. He was a pupil of Nicolo Amati and lived in his family for a number of years, beginning as an apprentice. His violins follow the Amati model but are a little larger and slightly flatter. (**2**) Pietro [b.1655-d. after 1728] Eldest son of Andrea, pupil of his father and of Amati. He used a rather high arch in some of his instruments. For a time he worked in Mantua. (**3**) Giuseppe Gian Battista (Joseph Guarnerius) [b.1666-d. after 1738] Younger son of Andrea, and pupil and successor of his father, whom he surpassed. (**4**) Giuseppe, called "del Gesú" [b.1687-d. after 1742] Grandson of a cousin of Andrea; was a pupil of Stradivarius according to some historians, of Gisalberti according to others. He worked out his own model and is considered one of the three great masters of the Cremona School, ranking with Amati and Stradivarius. (**5**) Pietro II, [b.1695-d. after 1760] Son and pupil of Joseph (3), whom he followed at first, but abandoned later for the style of his uncle, Pietro I. He worked at Venice and Mantua.

Guersan (ghĕr-säN) Louis, [b. about 1713-d. after 1781] Violin maker at Paris, pupil of Pierray and successor to him.

Guidante (gwē-dăn'-tā) (**1**) Giovanni Floreno, [w.1685-1730] Violin maker at Bologna, Italy; followed the Amati model. (**2**) Floreno, [w.1710-1740] relation to preceding not established. Violins by both makers are referred to as "Guidante" and "Floreno", owing to irregularity in the labels.

Guidi (gwē'-dē) (**1**) Hieronimo, [w.1726-1727] Violin maker at Cremona. He was a maker of great promise, but died very young. (**2**) Scipione [b.

Venice, 1884] Italian violinist; pupil at Royal Conservatory, Milan; founder of Guidi Trio, London; member of New York Trio and concertmaster of New York Philharmonic Orchestra.

Guglielmi (gōō-yĕl′-mē) Giovanni Battista, [w. 1747] Violin maker at Cremona who followed Amati models, but his instruments had little artistic value.

H

H German name for the degree *B-natural*.. *B* is then used for the degree *B-flat*. For example, the fugue on the name of Bach is composed of the four notes, *B-flat*, *A*, *C*, and *B-natural*.

Haack Karl, [b.1751-d.1819] German violinist and teacher; pupil of Benda; concertmaster to the King of Prussia; composer of a number of sonatas and concertos for violin; teacher of Moser, Maurer, Müller and Zimmermann.

Habeneck, (äb′-ĕ-nĕk) Frāncois-Antoine, [b. at Mezières, France, June 1, (Jan. 23), 1781; d. at Paris, Feb. 8, 1849] Violinist; a pupil of Baillot at the Paris Conservatory, a prize winner, later a player, leader, and conductor of the Opéra; he also conducted the Conservatory concerts. As pupils he had Alard, Léonard, Prume, and Sainton.

half position In this the first finger is brought back toward the nut to play the sharped tone altering the open string. The other fingers are then shifted back, the second finger playing the next tone in place of the first finger, and so on. For example, *D-sharp*, *E*, *F-sharp* and *G-sharp*, part of the scale in *E-major* or *B-major*, may be played in the half position, using in succession the first, second, third and fourth fingers.

Halir (hä′-lēr) Carl, [b. at Hohenelbe, Bohemia, Feb. 1, 1859; d. Berlin, Dec. 21, 1909] Violinist; pupil of Bennewitz at Prague and of Joachim; for some years he was concertmaster of leading orchestras and in 1894 was leader at the Berlin Court opera and professor of violin at the High School for Music. He was second violin of the Joachim Quartet and also led a quartet bearing his own name.

Hall Marie, [b. Newcastle, Eng., Apr. 8, 1884] Violinist; first lessons from her father, then a pupil of Kruse; finally, on the recommendation of Kubelik, studied with Sevčik; made successful concert tours covering the whole world.

Halvorsen Johann, [b.1864-] Norwegian violinist and composer; pupil of Lindberg and César Thomson; concertized successfully in Europe; composed concerto and two suites for the violin.

Hambourg Jan, [b. Voronesh, Aug. 27, 1882-] Russian violinist; pupil of Wilhelmj, Sauret, Heermann, Sevčik and Ysaÿe; has toured Europe and America with success; member of the Hambourg Trio, with his brothers; Mark, pianist; Boris, cellist. Later located as a teacher in Canada.

Hamm (häm) Johann Gottfried, [b.1744-d.1817] German violin maker at Neukirchen; he followed a broad Stainer model and stamped his violins—

I$^{*}_{*}$*G*$^{*}_{*}$*H*

Händel (hĕn′-dēl) George Frederick, [b. Halle, Germany, Feb. 23, 1685; d. London, April 14, 1759] Composer; learned to play the clavichord against his father wish, and was finally permitted to study music under Zachau, organist at the cathedral in Halle; his instruction was in composition and organ and harpsichord playing; in addition he learned to play the violin and the oboe, an instrument of which he was very fond; his first professional work was as violinist in the opera house at Hamburg, but his real power was shown when he acted as substitute conductor at the harpsichord; a long visit to Italy followed during which he composed operas. Returning to Germany he remained but a short time and then went to London to conduct opera and to compose a number of works in that style; the venture was a failure financially and Handel became bankrupt. He now turned to sacred composition and wrote a number of oratorios, the best known of which is *The Messiah*. In addition to his operas and oratorios Handel wrote organ concertos, sonatas, pieces for the piano, and various vocal numbers; many airs in his larger works have been transcribed for the violin, the celebrated *Largo*, for example.

Hardie (**1**) Matthew, [b.1755-d.1826] Scottish violin maker at Edinburgh, who followed the Strad pattern. The tone of his violins is good, but his varnish is ordinary. (**2**) Thomas [b.1804-d.1856] Son and pupil of Matthew, whom he surpassed in skill. He "baked" his wood to secure tone in a new violin, but his instruments deteriorated.

Harmati (här-mä′-tē) Sandor, [b.1892-] Hungarian violinist; pupil of Hubay; excellent violinist; was concertmaster of the Budapesth Symphony Orchestra; played second violin in the Letz Quartet; has composed a number of pieces for the violin.

harmonics *sons harmoniques, fr., Flageolet-tone, ger.* When a string is made to vibrate, when touched lightly at certain points such as 1/2, 1/3, 1/4 or 1/5 of its length, flute-like tones are produced. To these, the term harmonics is applied. If produced from an open string they are called *natural* harmonics; if from a stopped string, *artificial*. A diamond shaped note is used in many instances. By placing the first finger down an artificial nut is made. The third and fourth fingers are used above the first to make the harmonics.

Harris (**1**) Charles, [w.1780-1800] English violin maker at Oxford and London. He followed the Amati and Strad models and used a reddish brown varnish. He did not always label his instruments. (**2**) Charles [w.1818-1830] Son and pupil of preceding; worked for John Hart and used a yellow varnish.

Hart (**1**) George, [b.1839-d.1891] English violin expert and dealer; son of John Thomas Hart, a London

violin maker. George Hart was author of two valuable books: "The Violin, its Famous Makers and their Imitators" and "The Violin and its Music". (**2**) George, Jr., [b. 1860-] son of preceding; violin maker and dealer in London and successor to Hart and Son.

Hartmann Arthur Martinus, [b. Hungary, July 23, 1881] Violinistand composer; taught in Philadelphia by Van Gelder and in Boston by Loeffler; appeared as youthful prodigy and later as a matured artist; has written many pieces for violin and piano, songs and part-songs; well-known to students for his transcription of MacDowell's *To a Wild Rose.*

Hauser (how′-zēr) Miska, [b. Presburg, Hungary, 1822; d. Vienna, Dec. 8, 1887] Violinist; pupil of Mátalay and Kreutzer, also studied at Vienna Conservatory under Mayseder; made successful concert tours; wrote many small pieces of which his *Songs without Words* are best known, especially a *Cradle Song.*

heckelphon A double-reed instrument of the *wood-wind* family; named after its inventor, Heckel. In size, it is mid-way between the *English horn* and the *bassoon.* The *heckelphon* is rarely used except in large orchestral combinations; the music for it is written an octave above the desired tone in the treble clef. Range, B—g″

Heerman (hār′-män) Hugo, [b. Heilbron, Germany, Mar. 3, 1844] Violinist; pupil at Brussels Conservatory where he studied under Meerts but was also in touch with de Bériot, Léonard and Vieuxtemps; later he was with Joachim, Lived at Frankfort as concertmaster and teacher at the Hoch Conservatory, and was leader of a famous string quartet; 1906-09 was head of the violin department at Chicago Musical College, then at Stern's Conservatory, Berlin and 1912- in charge of the virtuoso class at the Geneva Conservatory.

Hegedus (hā-gĕ-dōōsh) Ferencz, [b. 1881-] Hungarian violinist; pupil of Hubay; has appeared successfully in Europe and America as a virtuoso; has a remarkable technic.

Heifetz (hī′-fĕts) Jascha, [b. Vilna, Russia, 1899] Violinist; at first a pupil of his father, then at the Vilna Conservatory, and finally of Auer at St. Petersburg. From his début he has been recognized by musicians and the public as one of the greatest of living masters of violin playing.

Hel (hĕl) (**1**) Pierre-Joseph, [b.1842-d.1902] Excellent French violin maker at Lille. (**2**) Pierre-Jean-Henry his son, [b.1884] succeeded his father.

Hellmer (**1**) Johann Georg, [b.1687-d.1770] Violin maker at Prague, pupil of Edlinger. He used a high model. (**2**) Karl Joseph [b.1739-d.1811] succeeded his father and followed his style and also studied with Johan Udalric Eberle. Karl used a flatter arch than his father.

Hellmesberger (hĕl′-mĕs-bĕrgh′-ĕr) (**1**) Georg, [b. Vienna, Apr. 24, 1800; d. there, Aug. 16, 1873] Violinist; studied under Boehm at the Vienna Conservatory, became an assistant teacher and later professor there. (**2**) Joseph [b. Vienna, Nov. 23, 1828; d. there, Oct. 24, 1893[Violinist; son and pupil of Georg; orchestra player, concertmaster and conductor; founder of the Hellmesberger Quartet. As professor of the violin and director of the Vienna Conservatory he had a number of eminent pupils, among them Brodsky and Kreisler. (**3**) George Jr., [b. Vienna, Jan. 27, 1830; d. there Oct. 24, 1893] Violinist; pupil of his father. Successful in concertizing, but later devoted his time to composition and orchestral playing.

Henriques (hĕn-rē′-kĕs) Fini, [b.1867-] Danish violinist and composer; pupil of Svendsen and Joachim; concertmaster of a number of European orchestras; composed many interesting pieces for the violin.

Henry (ăN-rē) (**1**) Jean-Baptiste, [b.1757-d.1831] Violin maker; learned the craft at Mirecourt and settled in Paris; an excellent maker. (**2**) Jean-Baptiste-Felix [1793-1858], who also worked at Bordeaux and Marseilles, and (**3**) Charles [1803-1859] were sons of Jean Baptiste who succeeded him. (**4**) J. [1823-1870] a much esteemed bow maker of Paris; worked for Chanot and Peccate, and was a partner of Simon for a time. His bows are marked Henry-Paris.

Herbert (hēr′-bĕrt) Victor, [b. Dublin, Ireland, Feb. 1, 1859; d. New York, May 26, 1924] Composer; studied in Germany, devoting himself to the 'cello under the teaching of Cossmann; made concert tours as soloist, then member of orchestras in Vienna and Stuttgart; studied composition with Seifritz and began publishing his works; went to New York as first 'cellist in the Metropolitan Opera orchestra, member of Thomas' orchestra and also of Seidl's, and took up conducting; in 1893 conductor of Gilmore's Band. Began composing light opera and made a great success; composed a grand opera *Natoma* with less success; has written for orchestra; best known by arrangements of airs from his operas.

Hermann (hār′-män) Friedrich, [b. Frankfort, Feb. 1, 1828] German violinist, composer and teacher; pupil of Ferdinand David; concertized extensively in Europe; member of Leipzig Gewandhaus Orchestra; Professor at the Leipzig Conservatory; has composed in large and small forms for the violin.

herunterstrich (hĕr-ûn′-tĕr-strĭkh) *ger.* Down bow.

Hess Willy, [b. Mannheim, July 14, 1859] Violinist; had his first lessons from his father, a pupil of Spohr; later studied with Joachim; concertmaster at Frankfort, professor at the Rotterdam Conservatory, concertmaster at Manchester, Eng.; leader of the Gürzenich Quartet and conductor of the Gürzenich Orchestra at Cologne, professor of violin at the Royal Academy of Music, London; concertmaster of Boston Symphony Orchestra, professor of

violin at the High School for Music, Berlin and leader of Quartet.

Hilf Arno [b.1858-d.1909] German violinist; pupil of Ferdinand David and Schradieck; professor of Violin at the Moscow Conservatory under Nicholas Rubinstein; succeeded Brodsky as professor at the Leipzig Conservatory. He was a phenomenal player and famous for ensemble playing.

Hill, a family of English violin makers, represented today by the firm of Hill & Sons, London. (**1**) Joseph [b.1715-d.1784] pupil of Banks and of Wamsley. (**2**) William [b.1745-d.1790] son of Joseph. (**3**) Joseph [b.1747-d.1793] son of Joseph. (**4**) Lockey [b.1756-d.1810] son of Joseph, an excellent maker. (**5**) Henry Lockey [1774-1835] son of Lockey, pupil of Betts; followed the Strad model, unlike his predecessors in the family who worked according to the Stainer and Amati pattern. (**6**) Joseph [w. about 1805-1837] son of Henry Lockey. (**7**) William Ebsworth [b.1817-d.1895] son of Henry Lockey, founder of the well-known firm, and a connoisseur with a world-wide repuation.

Hilldebrand (Hildebrandt) Michel Christopher, [b.1768-living after 1807] German violin maker at Hamburg. He made better violas, 'cellos and basses than violins; his varnish is a dark reddish brown.

Hinton Arthur, [b.1869-] English violinist and composer; pupil of Sauret and Sainton; assistant professor at Royal Academy in London; devoted most of his time to composition and conducting. Among his compositions are a piano quintet and trio, also a sonata and suite for violin and piano;

Hochstein David [b.1892-d.1918] American violinist; pupil of Ševick and Leopold Auer; winner of first prize and Austrian State Diploma at the Vienna Meisterschule. Has appeared as concert artist in leading European cities as well as in America. Hochstein was killed in the Battle of the Argonne.

Hoffman Karel, [b. 1872] Czechoslovak violinist; pupil of Bennewitz; leader of the Bohemian Quartet.

Holländer (hol′-lĕn-dĕr) Gustav, [b. Leobschütz, Silesia, Feb. 15, 1855; d. Berlin, Dec. 6, 1915] Violinist and composer; first taught by his father, then by David at Leipzig, and finally by Joachim; he filled various positions as player and teacher and was director of the Stern Conservatory, Berlin, from 1894 until his death. He wrote a number of pieces for the violin which have won the favor of serious teachers.

Holmes Alfred, [b.1837-d.1876] English violinist; pupil of Spohr; played as a duettist with his brother Henry [b.1839-d.1905]; later both gave much time to quartet playing and composition.

Hoogstraten Willy von, Dutch violinist and conductor; until 1919 in Crefeld. He came to New York as guest conductor of New York Philharmonic Orchestra; conductor of the Stadium Concerts, New York, and appointed conductor of the Portland (Oregon) Symphony Orchestra in 1925 subsequent to the death of Theodore Spiering. Elly Ney, the pianist, is his wife.

Honegger Arthur [b. Le Havre, 1892] Although adhering to the nationality of his parents who were Swiss, he is listed among the French composers; studied under Gédalge and Widor; he is one of the most brilliant and successful of the *ultra-modern* writers; as a composer his daring harmonic schemes are coup'led with an almost severe use of the classic forms. Among his works are: for orchestra *Horace Victorieux* and *Pacific* 231; chamber music; two quartets, a sonatine for two violins, two sonatas for violin and piano, a sonata for viola and piano and one for 'cello and piano.

Hopf A family of German violin makers, located mainly at Klingenthal. Lütgendorff lists twenty-one with that name, of whom Johann Michael [w.1701-1716] and Caspar [d.1711] were the most important.

Horil Jakob, [w.1720-1759] Bohemian violin maker who worked at Vienna and Rome; his violins are fair and have a yellow varnish.

horn; *cor, fr., corno, it., horner* (pl.) *ger.* Specifically the *French* or modern *valve horn.* An important orchestral instrument capable of a variety of tonal effects. The modern horn is built in the Key of *F*—the music transposed upwards a Fifth. Horns are usually employed in pairs, modern orchestral combinations, using at times as many as four pairs. Range, *B′—f″.*

Hornsteiner A family of violin makers at Mittenwald; members of this family are still following the craft. (**1**) Mathias II (called Dax) [b.1760-d. after 1803] the best maker of the family. (**2**) Joseph [best work 1790-1825].

Hoya Amadeo von der, Austrian violinist and composer; pupil of Petri; author of Modern Studies in the Positions, an elaborate work on foundation technic and double stop playing.

Hřimaly (rzhē-mä′-lē) Adalbert, [b. Pilsen, Bohemia, July 30, 1842; d. Vienna, June 17, 1908] Violinist; pupil of Mildner; conductor at various cities, director of Czernowitz Conservatory, Bukowina; wrote Bohemian operas; best known by his studies for violin.

Hubay (hōō-bä′-ē) Jenö, [b. Budapest, Sept. 14, 1858; d. July 13, 1925] Violinist and composer; pupil of his father, Vieuxtemps and of Joachim; after concert tours he became professor of violin at Brussels Conservatory and later succeeded his father as head of the violin department in the Conservatory at Pesth; founder of the Hubay Quartet; composed operas, orchestral works, concertos, and many pieces in smaller forms. Among his pupils are Geyer, Vecsey, Telmányi, Waldbauer and Erna Rubinstein.

Hubermann (hōō-bēr-mȧn) Bronislaw, [b. near Warsaw, Dec. 19, 1882] Violinist; first lessons from a local teacher and then studied with Lotto; for

eight months with Joachim; made tours as a boy prodigy; developed into a mature artist of high attainments. Appeared with Richard Strauss as soloist in New York, 1923, and subsequently in a number of recitals.

Huber (hōō′-bĕr) Hans, [b. Schönewerd, Switzerland, June 28, 1852; d. Locarno, Dec. 25, 1921] Composer; studied at Leipzig, taught privately and at several schools, later director of the Music School at Basel; composed in all of the large forms, for stage, for orchestra, chamber music, piano pieces and vocal works.

Hulinsky (hōō-lĭn′-skē) Thomas Andreas, [b. 1731-d. 1788] Bohemian violin maker; pupil of Eberle with some of the style of Laske; his model is somewhat individual with high arch with dark red, reddish brown and yellow varnishes; the tone is fair.

Hume Richard, [w.1535] Probably the oldest known English viol maker. He lived at Edinburgh.

Hunger Christoph Friedrich, [b. 1718 - d. 1787], German violin maker at Borstendorf and Leipzig; he was highly esteemed as a maker during his lifetime as shown by the price he received for his instruments; $21 to $28. His 'cellos are excellent; he used a light yellow and dark yellow varnish.

Huss (hōōs) Henry Holden, [b.1862-] American composer, pianist and teacher; pupil at Munich Conservatory; has written many works in both large and small forms.

I

Iljinsky (ĭl-yĭn′-skĭ) Alexander Alexandrovitch, [b. Tsarskoje, near St. Petersburg, Jan. 24, 1859] Composer; studied at Berlin; professor of composition at Moscow; wrote in the large forms, piano pieces, songs, etc.; a *Berceuse* is a favorite with players.

inhalt (ĭn′-hält) *ger.* Index, table of contents.

intermezzo (in-tĕr-mĕd′-zō) *it. interludium, lat., intermede, fr.* (**1**) An interlude. (**2**) A piece, usually short, played between acts, movements or stanzas. (**3**) A short operetta.

interval The difference in pitch between two tones, reckoning according to the number of diatonic scale degrees embraced; Letter names only are reckoned in determining the name of the interval. For example, *C* to *E* is a third, and so is *C* to *E-flat* and *C sharp* to *E*. Counting both the *C* and the *E*, there are three staff degrees, *C, D, E*. Hence it is a Third. One determines what special kind of a Third it is by counting the number of steps or half-steps it contains. *C* to *E* is a major Third, (2 whole steps); *C* to *E-flat* is a minor Third (1½ steps) and so on.

intonation The term applies to the production of sounds which are correct as to pitch. Relatively pure intonation can be realized by the average student, chiefly from the practise of scales and of the slow trill, which exercises successively each pair of fingers.

Ippolitoff-Ivanoff Michael Michaelovitch [b. Gatchina, Nov. 1859] Russian composer; studied under Rimsky-Korsakoff; became director of music at the school of the Russian Musical Society at Tiflis and chief conductor at the Tiflis Opera; professor of composition at the Moscow Conservatory. Among his works are a piano quartet, a string quartet and a sonata for violin and piano.

J

Jackson Leonora, [b. Boston; Feb. 20, 1879] Violinist; pupil of Joachim; successful concert artist in Europe and the United States.

Jacobs (yä′kōbs) Hendrick, [w.1690-1712] Most celebrated of the Dutch violin makers, generally classed with the Cremona school, on account of his having studied the craft in Cremona where he was a pupil of Nicolo Amati and later the son-in-law of this master, whose work he followed successfully.

Jacobsen (yä′-kōb-sĕn) Sascha, American violinist, born in Russia; pupil of Franz Kneisel.

Jacobsohn (yä′-kōb-sôn) Simon, [b.1839-d.1902] German violinist and teacher; pupil at Leipzig Conservatory; came to the United States in 1872 as concertmaster of Theodore Thomas' Orchestra; professor of violin at the College of Music, Cincinnati, and the Chicago Musical College.

Jacquot (zhăc′-kō) a family of Mirecourt violin-makers from the beginning of the seventeenth century. The three most important members were: (**1**) Charles [b.1804-d.1880] pupil of Nicholas *aine*, and Breton; worked in Nancy and Paris, following the models of Stradivarius and Guarnerius. (**2**) Pierre-Charles [b. 1828-d.1900] son and pupil of Charles. (**3**) Etienne-Charles-Albert [w.1853] son and pupil of the preceding; worked at Nancy.

Jaffé (yä-fĕh) (**1**) Moritz, [b. Posen, Jan. 3, 1835] German violinist; pupil of Laub, Massart and Ries; successful performer and composer of much violin music. (**2**) Sophia, [b. Odessa, Feb. 26, 1872] Russian violinist; pupil of Massart, Sauzay and Auer; successful virtuosa.

Jais (yīs) (**1**) Andreas, [b. about 1685; d. after 1749] Violin maker at Mittenwald who followed the high arch of Stainer. (**2**) Anton [b.1748-d. after 1836] a Mittenwald maker, who followed the Amati model. (**3**) Johannes [b.1715-d.1765] son of Andreas, and also an excellent maker.

Janitch (yä′-nē-ā-vĭts) (Janiewicz) Felix, [b.1762-d. 1848] Polish violinist; pupil of Pugnani; appeared in London at the Salomon concerts and became one of the original members of the London Philharmonic; also was successful in music publishing.

Jansa (yän′-sä) Leopold, [b. Wildenschwert, Bohemia, Mar. 23, 1795; d. Vienna, Jan. 24, 1875] Violinist and composer; studied at home and in Vienna; he

was conductor of music at the University of Vienna, then in London for twenty years; spent his last years in Vienna; Mme. Normann-Neruda was his most eminent pupil; his duets for two violins are known to teachers.

Japha (yä′-fä) George Joseph, [b.1835-d.1892] German violinist; pupil of David, Singer and Alard; member of the Leipzig Gewandhaus Orchestra; organized string ensembles and chamber music concerts with Jensen.

Järnefelt (yār′-nĕ-fĕlt) Armas, [b. Wiborg, Finland, Aug. 14, 1869] Composer; studied at the Helsingfors Conservatory, then in Berlin and Paris; coach at a theater, conductor, and finally conductor of the opera at Helsingfors, also of symphony concerts at Stockholm; 1907 conductor of the Royal Opera at Stockholm; has written in large forms and a number of small pieces; a *Berceuse* is in the teaching repertoire.

Jarnowick (yär′-nō-vēk) (Jarnovic) (Giornovicchi) Giovanni, [b.1745-d.1804] Italian violinist; pupil of Lolli; one of the leading performers of his time; was the teacher of Bridgetower; compositions include concertos, sonatas and suites.

Jauch (yow′-ckh) (Jauck) (**1**) Johannes, [w.1735-1750] Dresden violin maker who followed Italian models. (**2**) Johannes [w.1719-1746] Austrian violin maker at Graz, whose whok is sometimes confused with that of the preceding, although his arch is usually higher.

jetez (jĕ-tā) *fr.* Throw (with relation to bowing).

Joachim (yō′-ä-khēm) Joseph, [b. Kittsee, near Pressburg, Hungary, June 28, 1831; d. Berlin, Aug. 15, 1907] Violinist; first studied at Pesth, then at Vienna under Hauser, G. Hellmesberger and Boehm; at twelve an accomplished violinist, he went to Leipzig where he gained the friendship of Mendelssohn, and studied the classics under David. After concert tours he became concertmaster at Weimar; but finding himself out of sympathy with Liszt's preferences for the newer music he gave up the place. In 1853 he settled at Hanover as conductor and solo violinist. The establishment of the High School for Music at Berlin opened a new field for him and he became its director, and a powerful influence on violin playing. In 1869 he founded his famous string quartet, the standard of excellence in chamber music. He was not a prolific composer and wrote few pieces in small forms. His *Hungarian Concerto* is his finest work. The following are some of his eminent pupils: G. Holländer, Petri, Hubay, Halir, Kruse, Willy Hess, Moser, Arbos, Gompertz, Nachez, Burmester, Maud Powell, Leonora Jackson, Wietrowetz and Spiering.

Johnson John, [w.1750-1760] English violin maker, not very well known, who followed the Stainer model and secured a good tone.

Jorio (yō′-rē-ō) Vincenzo, [b.1780-d.1849] Neapolitan violin maker who followed the larger Italian models. One of his pupils was Postiglione.

jota (hō′-tä) sp. A Spanish dance in rapid 3/8 time.

Juon (yōō-ŏn) Paul, [b. Moscow, Mar. 6, 1872] Composer; pupil of Hřimaly in violin and of Arensky in composition; later studied at Berlin; for a time taught at Baku and then went to Berlin; professor of composition at the High School for Music, Berlin, 1906; composed for orchestra, chamber music, pieces for violin, for piano, and songs; a sonata with variations for violin, and one for the viola are fine works.

K

Kalliwoda (käl′-lĭ-vō-dä) Johann Wenzeslaus, [b. Prague, March 21, 1800; d. Carlsruhe, Dec. 3, 1866) Violinist and composer; pupil of Pixis; conductor of the private orchestra of Prince Fürstenberg; best known today for his compositions; symphonies, overtures, concertinos and other solo pieces for violin, and duets for two violins.

Kaun (kown) Hugo [b. Berlin, Mar. 21, 1863] German composer; pupil at Royal Hochschule, Berlin; member of the Royal Academy of Arts; Professor of Composition at Klindworth-Scharwenka Conservatory. Among his compositions are four string quartets, a string quintet, two trios, an octet, a sonata, and a number of smaller compositions for violin and piano.

Kayser (kī′-sĕr) Heinrich Ernst, [b.1815-d.1888] Eminent German violinist and teacher. His compositions of technical material for the violin rank with those of Kreutzer and Baillot.

Ké′ler-Bela (kā′-lĕr bā′-lä) (Albert von Kéler), [b. Bartfeld, Hungary, Feb. 13, 1820; d. Wiesbaden, Germany, Nov. 20, 1882] Composer and conductor; studied at Vienna and played the violin at a theater; took up dance music as a specialty, conductor of Gungl's orchestra, succeeded Lanner, and then became conductor at Weisbaden; his compositions are mainly overtures, dances, and small pieces; the *Lustspiel Overture* and a solo, *The Son of the Puszta*, are well-known.

Kempter Andreas, [b. about 1700-d.1786] South German violin maker, at Dillingen, who followed mostly the Stainer model and secured good tone.

Kennedy (**1**) John, [b.1730-d.1816] English violin maker at London. (**2**) Thomas [b.1784-d.1870] son and pupil of former, also pupil of Thomas Powell. His 'cellos are good.

kettle-drum; *timbales, fr., timpani, it., pauken, ger.*, abbr. *tymp.* or *pk.* A brass or copper kettle, over the top of which is stretched a "head" of vellum, tightened by a ring and tuned by screws. Kettle drums are played with sticks having soft, flexible knobs. They are of two sizes, each with a chromatic tuning compass of a Fifth. There are usually three in the modern orchestra.

Kittel (kĭt′-tĕl) Nikolaus, [b.1839-d.1890] A fine bow maker at St. Petersburg called "The Russian Tourte" by his admirers.

Klein Bruno Oscar [b. Osnabrück, Germany, June 6, 1858] Composer and organist; pupil of his father who was organist of the Cathedral at Osnabrück; later at the Leipzig Conservatory under Rheinberger, Baermann and Wüllner. Came to America in 1878 as organist of St. Francis Xavier's, New York; taught in the National Conservatory and was organist at St. Ignatius. His compositions include an opera *Kenilworth* which was produced in 1895 at Hamburg, a *Sonata* in *G*, Op. 10, for violin and piano and numerous smaller works.

Klotz. A family of violin makers at Mittenwald. Twenty-seven makers of that name are mentioned in Lütgendorff's book. (**1**) Mathias [b.1656-d.1743] Founder of the Mittenwald violin industry. He is thought to have been a pupil of Stainer, but spent six years of study in Italy. In his product, he followed Stainer rather than the Italian models. (**2**) Egidius, [w.1675-1711] not of the family of Mathias, but also said to have been a pupil of Stainer. His violins are valued more highly than another Egidius, son of Sebastian. (**3**) Georg, [b.1687-d.1737] son of Mathias, who used a somewhat broader model than his brother Sebastian, but was less careful in his selection of wood. (**4**) Sebastian, [b.1696; d. after 1767] son of Mathias, who used a lower model than the Stainer model followed by his father, and he is considered a better maker. (**5**) Joseph, [b.1743; d. after 1809] son of Sebastian and one of the best makers of his family; he used a flatter model than the other Mittenwald makers of his time.

Kneisel (knī′-zel) Franz, [b. Bucharest, Jan. 26, 1865 d. New York, Mar. 26, 1926] Violinist; pupil of Hellmesberger and Grün at Vienna; orchestra player in Germany; appointed concertmaster of Boston Symphony Orchestra by Gericke in 1885; organized the famous Kneisel Quartet in 1886; in 1905 head of violin department at Institute of Musical Art, New York.

Knitl Josef, [w.1756-1790] German violin maker at Mittenwald, follower of Klotz; he used a yellow brown varnish.

Knopf (knôpf) (**1**) Heinrich, [b.1839-d.1875] a fine German bow maker. He worked for Bausch for a number of years and then located in Berlin. (**2**) Henry Richard [b.1860] a bowmaker at New York, pupil of his father and his uncle, worked in the Bausch shop for a time; lives in New York and also makes excellent violins.

Kochanski (kō-shän′-skē) (**1**) Paul [b. Odessa, 1877] Polish violinist; pupil of Mlynarski. Taught at Warsaw Conservatory and the Juillard Institute in New York. (**2**) Jarsolav [b. near Orlici, 1883] Czechoslovakian violinist; pupil of Sevcik; eminent concert artist; frequently gave complete violin recitals without piano accompaniment.

Kocian (kō′-tsyän) Jaroslav, [b. Wildenschwert, Bohemia, Feb. 2, 1884] Violinist; first lessons from his father, then from Ševćik at Prague; début in 1901 and made successful concert tours all over the world.

Kolditz Matthias Johann, [w.1733-1760] Violinmaker at Münich of excellent repute, who used a lower arch than most of his German contemporaries.

Koliker Jean Gabriel, [w.1783-1820] Swiss violin maker who lived at Paris; he is better known as a highly skilled repairer and adjuster for tone; he was associated with the celebrated collector Tarisio.

Kömpel (kĕm′-pĕl) August, [b.1831-d.1891] German violinist; pupil of Spohr; eminent concert violinist and orchestra player.

Korgueff Serge. Russian violinist and teacher; pupil of Leopold Auer; concertmaster of the Czar's Imperial Orchestra, and Russian Musical Society; succeeded Prof. Auer at the Petrograd Conservatory when the latter came to America. Among his pupils are Mischakoff, Spielberg, Zimbalist, Seide and Gorner. Engaged 1926 as head of violin department at the Boston Conservatory of Music.

Korngold Erich Wolfgang [b. Brünn, May 29, 1897] Austrian composer; pupil of Fuchs and Zemlinsky; one of the outstanding figures of modern German music. His compositions include chamber music, symphonic works, songs and three operas.

Kortschak (kôr′-tshäk) Hugo, [b. Graz, Feb. 24, 1884] Austrian violinist; pupil of Ševćik; graduated Berlin from Prague Conservatory; member of Philharmonic Orchestra and the Heerman Quartet; founder and leader of the Berkshire Quartet.

Koussevitzky Serge Alexandrovitch [b. Tiver, 1864] Russian conductor and contrabassist; appeared as conductor at an early age; pupil at the Philharmonic School at Moscow, and studied double-bass under Rambauseck. He established a reputation for himself as a solo double-bass player; but later devoted his time to conducting and became a pupil of Nikisch. He organized his own orchestra in Russia and likewise a publishing house. He subsequently gained a reputation in Europe as a brilliant conductor. In 1924 he was appointed conductor of the Boston Symphony Orchestra.

Kramer (krä′-mĕr) A. Walter, [b. New York, Sept. 23, 1890] Composer, studied violin with his father, with Carl Hauser and Richard Arnold; educated at the College of the City of New York; took up musical journalism and composition, with strong inclination for the modern style; has written for orchestra, organ, piano, violin and voice.

Kreisler (krīs′-lĕr) Fritz, [b. Vienna, Feb. 2, 1875] Violinist and composer; pupil of J. Hellmesberger at the Vienna Conservatory; pupil at Paris Conservatory of Massart, winner of Grand Prix; most eminent concert violinist of his time. He has composed a number of popular pieces for the violin, *Caprice Viennois*, *Old Refrain*, *Liebesfreud* and transcribed many numbers from the classical and folk song repertories.

Kreutzer (kroy′-tsĕr) Rodolphe, [b. Versailles, Nov. 16, 1766; d. Geneva, June 6, 1831] Violinist; pupil

of Stamitz and later in touch with Viotti; professor of the violin at the Paris Conservatory from its foundation in 1795-1825; joint author with Baillot of the Method used in the Conservatory; best known today as the writer of studies which are indispensable to the violinist's education; Beethoven dedicated his *Sonata, Op.* 47 to Kreutzer; among his pupils were d'Artot, Rovelli, Massart, Lafont and Hauser.

Kriens Christiaan Pieter Willem [b. Amsterdam, Holland, Apr. 29, 1881] American conductor, composer and teacher. Pupil in violin, piano and theory at the Hague Conservatory; made début with his father's orchestra in Amsterdam. Toured France, Holland, Belgium and America as concert violinist; settled in America 1906; where he has organized a Symphony Club, and a Quartet. He has composed in the larger forms including two symphonies, an orchestral suite, string quartet and two sonatas for violin and piano, as well as a number of smaller compositions.

Kriner (krē-nĕr) Simon, [w.1781-1821] Violin maker at Mittenwald, of excellent repute; followed Italian models.

Kruse (krōō′-zĕ) Johann Secundus, [b. Melbourne, Mar. 22, 1859] Violinist; pupil of Joachim at the Berlin Hochschule and later a professor in that institution; second violin in the Joachim Quartet, also founder of his own quartet in Bremen and London where he lived.

Kubelik (kōō′-bĕ-lĭk) Johann, [b. near Prague, July 5, 1880] Violinist, first lessons from his father, an amateur; pupil of Ševćik; an accomplished virtuoso; possessor of the "Emperor" Strad.

Kunits (kōō′-nĭts) Luigi von, [b.1870-] Austrian violinist; pupil of Grün and Ševćik; came to the United States as concertmaster of World's Fair Orchestra, Chicago, 1893; taught there for some time and founded a quartet; in 1912, he became professor of violin at the Canadian Academy of Music, Toronto; has composed in large and small forms.

Küzdo (küts-dō) Victor, [b.1869] Hungarian violinist and teacher; pupil of Lotto and Auer; came to the United States in 1884 and appeared as prodigy; later settled in New York as a teacher; has composed numerous works for the violin.

L

Labitzky (lă-bĭt′-skĭ) Joseph, [b. Schönfeld, Germany, July 4, 1802; d. Carlsbad, Aug. 18, 1881] Composer; studied the violin, played in orchestras, organized an orchestra to play his dance music and made concert tours; his *Alpine Maid's Dream* is a well-known piece.

Lafleur (lä-flûr′) (**1**) Jacques, [b.1757-d.1832] A bow-maker at Paris whose bows rank close to those of Tourte. (**2**) Joseph-René [b.1812-d.1874] son and pupil of Jacques, and highly-esteemed as a bow maker.

Lafont (lä-fôN) Charles Philippe, [b. Paris, Dec. 1, 1781; d. Aug. 23, 1839] Violinist; pupil of Kreutzer and Rode; made successful concert tours.

lage (lä′-gĕ) *ger.* Position, *erste Lage*, first position; *zweite Lage*, second position; *dritte Lage*, third position; and so on.

Lahoussaye (lå-hōō′sā) Pierre, [b.1735-d.1818] French violinist; pupil of Tartini; was a distinguished performer and largely patronized by royalty; became director of the Italian Opera in London 1770-1775; afterwards professor at the Conservatory.

Lalo (lä-lō) (**1**) Edouard-Victor-Antoine, [b. Lille, Jan. 27, 1823; d. Paris, Apr. 22, 1892] Violinist and composer; pupil of Baumann; at first a viola player in concert series; gradually turned to composition, especially for the orchestra and chamber music; Sarasate brought out his *Violin Concerto, Op.* 20 also his *Symphonie Espagnole;* his orchestral works are full of interest. (**2**) Pierre [b. Puteaux, Sept. 6, 1866] French music critic of excellent judgment and understanding; son of Edouard.

Lamy (lä-mē′) Alfred-Joseph, [b.1850] One of the best modern bow makers at Paris; he worked for Jos. Voirin and for eight years under F. N. Voirin whose style he followed.

Landi (lån′-dē) Pietro, [b.1774-d.] Italian violin maker at Sienna; an excellent workman.

Lange (läng′-ĕ) Gustav, [b. Schwerstedt, Germany, Aug. 13, 1830; d. Wernigerode, July 19, 1889] Composer; pupil of Loeschhorn in piano playing; lived in Berlin, wrote many piano pieces, some of which have been transcribed for the violin, the *Flower Song* for example.

langsam (läng′säm) *ger.* Slowly, equivalent to the Italian term, *largo.*

Landolfi (lăn-dŏl-fē) (**1**) Carlo Ferdinando, [w.1734-1787] Violin maker at Milan, and probably a pupil of Pietro Guarnerius. He was somewhat of an experimenter for which reason his work shows variation; his best product is rated high by experts. (**2**) Pietro [w.1750-after 1800] his son, ranks below his father.

Lanza (Lansa) Antonio Maria, [w.1675-1715] Violin maker at Brescia who worked in the style of Maggini and used a reddish brown varnish.

La Prevotte (lä prā-vŏt′) Etienne, [b.1795-d.1856] French violin maker at Marseilles and Paris; he made some instruments which in excellence of workmanship and quality of varnish, had the appearance of Italian origin; a large number of violins of moderate quality came from his shop.

larghetto (lär-gĕt′-tō) *it.* Not so slow as *largo.*

largo (lär′-gō) *it.* Slow, noble, broad; *largo di molto*, very slow.

Laske (läsh′-kĕh) (Laschke) Anton, [b. 1738-d.1805] Bohemian violin maker; pupil of J. Kolditz and T. Hulinzky; worked at Dresden, Berlin, Vienna,

and Brünn and then located at Prague; his countrymen preferred Laske's violin to the Italian instruments.

Laub (lowb) Ferdinand, [b. Prague, Jan. 19, 1832; d. Gries, Tyrol, Mar. 17, 1875] Violinist and composer; pupil of Mildner; went on concert tours; concertmaster at Weimar, taught at Stern Conservatory, Berlin; organized a famous quartet; professor of violin at Moscow Conservatory; wrote pieces for the violin.

Laurenti (lō-rĕn′-tē) Bartolomeo Geronimo, (b.1644-d.1726] Italian violinist; pupil of Vitali; member of the Philharmonic Academy at Bologna; composer in the larger forms for solo and ensemble.

Lauterbach (low′-tĕr-bäkh) Johann, [b. Culmbach, July 24, 1832] German violinist; pupil of deBériot; won gold medal for violin playing in 1851 at the Brussels Conservatory; substituted for Léonard at the Conservatory in 1852; founded a string quartet; composed many concert pieces and some smaller works.

lebhaft (lāb′-häft) *ger.* Lively; equiv. of *vivo.*

Le Blanc (lé blän) Charles, [b.1764-d.1820] One of several Mirecourt violin makers of this name. He used a flat model and was an excellent workman.

Léclair (lā-klār′) Jean-Marie, [b. Paris, May 10, 1697; d. there, Oct. 22, 1764] Violinist; a pupil of Somis. Judging from his compositions he was an excellent performer, for his music is exacting for the left hand as well as for the bow. Although somewhat antiquated the musician can find much to interest him in Leclair's compositions. He employs double stops quite frequently.

ledger or **leger** Lines added above and below the staff.

Leduc (lĕ-dük′) Simon, [b.1748-d.1777] French violinist and composer; pupil of Gavinies; popular concert artist in Paris; composed concertos and a *Symphony Concertante* for two violins.

Leeb (lāb) A family of Austrian violin makers located in Pressburg and Vienna. (**1**) Johann Georg [w. about 1740-1810] lived in Pressburg, considered one of the best Hungarian makers in his time; he followed the models of Stainer and Amati but had certain individuality. (**2**) Johann Georg [w.1779-1817] lived in Pressburg, son of preceding, and rated above his father as a maker; he used the Amati pattern. (**3**) Andreas Carl [w.1784-1813] lived in Pressburg and later in Vienna, apparently a son of Johann Georg (1); one of the best Viennese makers. He followed the Strad model in part. (**4**) Johann Carl [w.1792-1819] son of preceding, lived in Vienna; his work is excellent but he died too young to have reached the rank of his father.

legato (lā-gä′-tō) *it.* In a smooth, connected manner of execution.

légende (lā-zhänd) *fr.* A composition in romantic or narrative style; a legend.

leggiero (lĕd-jā′-rō) *it.* Lightly.

legno (lān-yō) *it.* Wood; *col legno,* to use the back of the bow instead of the hair.

Lehmann (lā′-män) George, [b. New York, July 31, 1865] American violinist and teacher; pupil of Joachim and student at the Leipzig Conservatory; winner of Helbig prize at the Gewandhaus in 1883; conductor of Cleveland Symphony Orchestra 1886-89; at present, teacher in New York.

Leidolf (līd′ hŏlf) (Leidolff) (**1**) Nikolaus, [w.1673 d. after 1710] Viennese violin maker who studied in Italy and followed the Italian style. (**2**) Johann Christoph [b.1690-d.1758] his son, departed from his father's model and followed the more popular high arch of Stainer. There was a (**3**) Christoph Nikolaus [b.1774-d.1788] in Vienna, who may have been a son of the preceding whose work his resembles.

lento (lĕn′-tō) Slow, between *andante* and *largo.*

Lentz (Lenz) Johann Nikolaus, [w.1803-1813] Violin maker at London; probably a Tyrolese; befriended and taught by Fendt. He was an excellent workman, used a strongly marked maple back and good varnish which lacked somewhat in transparency.

Léonard (lā′-ō-nār) Hubert, [b. Bellaire, near Liège, Apr. 7, 1819; d. Paris, May 6, 1890] Violinist; first studied at Liège and then under Habeneck, at the Paris Conservatory. He played in orchestras and concertized until he succeeded de Bériot at the Brussels Conservatory. He was a brilliant player excelling in staccato and arpeggios. Among his pupils are Marsick, Dengremont, Musin, Marteau, César Thomson.

Leoncavallo (lā′-ôn-kă-väl′-lō) Ruggiero, [b. Naples, Mar. 8, 1858; d. Aug. 1919] Composer; pupil at Naples Conservatory, taught, played in cafés, and visited various cities; his first successful opera, *Pagliacci,* was produced at Milan, 1892; other works were less successful. Leoncavallo is classed as one of the originators of the "veristic" school of opera; some of the airs in *Pagliacci* have been transcribed for violin.

Letz Hans, [b. Ittenheim, Nov. 18, 1887] German violinist; pupil of Joachim; made his New York début as concert violinist in 1908; concertmaster of the Chicago Symphony Orchestra; second violin, of the Kneisel Quartet; founder and leader of the Letz Quartet.

libitum *lat.* Pleasure, will; *ad libitum* is an indication that the tempo and expression are to be varied according to the pleasure of the player.

Lichtenberg Leopold, [b.1861-] American violinist; pupil of Wieniawski; toured with him as a prodigy at the age of twelve; was member of the Boston Symphony Orchestra and founder of Margolies Trio. Professor of violin at the National Conservatory of Music, N. Y., has done some important editing.

lié (lē-ā′) *fr.* Smooth, legato. **lié coulant** Slurred, but flowing.

Linarolo (lē-nä-rô′-lō) Ventura, [w.1577-1591] Italian violin maker at Venice and Padua; better known for instruments of the viol type.

Lindberg Theodore, [b.1874-] American violinist; pupil of Listemann.

Linley Thomas, [b. Bath, England, May, 1756; d. Lincolnshire, Aug. 7, 1778] Violinist; pupil of Nardini; intimate friend of Mozart who was about the same age; much esteemed player in London; career cut short by drowning.

Lipinski (lĭ-pĭn′-skĭ) Karl Joseph, [b. Radzyn, Poland, Nov. 4, 1790; d. near Lemberg, Dec. 16, 1861] Violinist; taught by his father, an amateur. By diligent work he became an excellent player; while in Italy he met Paganini who took a fancy to him and played with him daily; in his later life he played Beethoven's quartets and Bach's solo sonatas in preference to any other music.

Listemann (**1**) Bernhard, [b.1841-d.1917] German-born violinist; pupil of Ferdinand David; appeared as virtuoso in Europe and America with his brother; later he settled in Chicago, where he had a distinguished career as a teacher, and as the founder of the Listemann string quartet. Composed a number of solo pieces and a method. (**2**) Fritz [b.1839-d.1909] also a pupil of David and a successful orchestral player.

l'istesso (lĭ-stĕs′-sō) *it.* The same; *l'istesso tempo* the same *tempo*.

Locatelli (lō-kă-tēl′-lē) Pietro, [b. Bergamo, Italy, 1693; d. Amsterdam, Apr. 1764] Violinist; a pupil of Corelli. In his use of various tunings of the violin he anticipated Paganini. He wrote caprices and études to enlarge the resources of violin technic.

loco (lō′-kō) *it.* Place; used to indicate a return to the octave as written, after a passage has been marked *8va*. It may also indicate that the player is to return to his original position.

Loeffler (lĕf′-lĕr) Charles Martin, [b. Alsace, Jan. 30, 1861] French violinist, teacher and composer; pupil of Massart, Léonard and Joachim; member of the Pasdeloup Orchestra in Paris; shared first desk of Boston Symphony Orchestra with Kneisel; 1903, devoted himself to composition and teaching. Among his pupils are Irma Seydel and Arthur Hartmann.

Lolli (lôl′-lē) Antonio, [b. Bergamo, between 1728 and 1733; d. Sicily, 1802] Violinist; probably self-taught yet an extraordinary performer, anticipating some of the eccentricities of Paganini; noted for playing difficult double stops, octaves, tenths, double shakes, harmonics, etc. Two pupils are credited to him, Woldemar and Jarnowick (Giornovicchi), both of whom showed similar characteristics of extravagance and temperament.

Lott (**1**) John Frederick, Sr., [b.1775-d.1853] Violin maker at London; pupil of Dodd and best known for his 'cellos and basses. (**2**) George Frederick [b.1800-d.1868] English violin maker at London, son of preceeding. Considered an expert on old Italian violins. (**3**) John Frederick, Jr., [b.1804-d.1871] son of John Frederick, Sr., and known as Jackdott; he followed the Guarnerius model, was expert in varnishing and a connoisseur of old violins. His youth was adventurous to a degree and furnished a basis to Charles Reade's novel, "Jack of all Trades".

Lotto (lôt′-tō) Isidor, [b. Warsaw, Dec. 22, 1840; d.] Violinist; pupil of Massart; solo violinist at Weimar, teacher at Strassburg Conservatory, 1882- at Warsaw Conservatory; Bronislaw Hubermann was his pupil.

loure (lo͞or) *fr.* An old French bagpipe; hence the term was applied to an old French dance, slower than the *gigue*.

Lupot (lü′-pō) A family of French violin makers at Mirecourt. (**1**) Jean [b. about 1652; d. after 1696]. (**2**) François-Laurent [b. 1696-d. after 1762] son of Jean, worked in several French cities and was an excellent maker. (**3**) François I, [b.1725-d.1804] son of preceeding, located in Paris in 1770; he followed the Strad model and made good violins, but his reputation was overshadowed by that of his son Nicholas. (**4**) Nicholas [b. 1758-d.1824] son of François I and the most distinguished of the French makers. He worked after the Strad model. (**5**) François II [b.1774-d.1837] son of François I, who is noted for his excellent bows. He is credited with having made some mechanical improvement in the frog.

lusingando (lo͞o-sēn-gän′-dō) *it.* Coaxingly, persuasively, insinuatingly.

M

ma (mä) *it.* But; *allegro ma non troppo*, fast but not too much so.

Macmillen Francis, [b. Marietta, O., Oct. 14, 1885] Violinist and composer; studied under Listemann, Joachim, Thomson, Flesch and Auer; made début in 1903, followed by tours in United States and Europe; has written a number of pieces for violin and piano.

maestoso (mä′-ĕs-tō′-zō) *it.* Majestically.

Maggini (mà-jē-nē) Giovanni Paolo, [b.1580-d. after 1652] Brescian violin maker; pupil of Gaspar da Salò, who greatly influenced early violin making. Pietro Maggini and Santo Maggini are names sometimes found on labels. It is possible that a friend named Santo took over the Maggini shop and thus acquired the name.

Mahler Gustav [b. Kalischt, Austria, July 7, 1860; d. Vienna, May 18, 1911] Austrian composer and conductor; pupil at the Vienna Conservatory; conducted at Laibach, Olmütz, Prague, Leipzig (with Nikisch), at the Royal Opera, Budapest, Hamburg; director of the Vienna Opera, 1897-1907. He became director of German opera at the Metropolitan Opera House, New York, later succeeding

Safonoff as conductor of the reorganized Philharmonic Orchestra of New York, which post he retained until shortly before his death. As a conductor he was unsurpassed, and as a composer, in his nine massive symphonies and other large works, he completes the "romantic" symphony form, handed down to him through Schubert and Bruckner.

main (măN) *fr.* Hand; *main droite*, right hand; *main gauche*, left hand.

Maire Nicolas, [b.1800-d.1878] A bow maker at Paris, pupil of Lafleur.

major Greater; in contrast to *minor*, less. Applied to the larger of two similar intervals found in the Diatonic Scale. Thus, *C-E* is a major Third, whereas *C-E-flat* and *D-F* are minor Thirds. Major scales are those in which the interval from the Tonic or (first degree) to the Mediant or Third degree is a major Third. When this Third is minor, as *E-flat* in a scale beginning on *C*, the scale is minor. The *C* major chord is composed of *C-E-G*, the *C* minor chord of *C-E-flat-G*.

Malipiero (mä-lē-pyā′-rō) Gian Francisco [b. Venice Mar. 18, 1882] Italian composer; pupil at the Bologna Liceo under Bossi and later in Germany under Bruch. He is an intellectual composer and is classed with the moderns. He has composed in all forms, vocal, instrumental, chamber music, symphonic music and opera. Among his works is a string quartet, *Rispetti e strambotti*, which won the Coolidge prize in America, and a Sonata for 'Cello and piano.

Mann John Alexander, [b.1810-d.1889] Scottish violin maker at Glasgow, who followed the Strad model; he used a dark yellow varnish. Owing to his employing workmen from Mirecourt, his instruments have a French appearance.

Mannes (mä′-nĕs) David, [b. New York, Feb. 16, 1886] American violinist; pupil of de Ahna Halir and Ysaÿe; concertmaster of New York Symphony Orchestra; director of Mannes Music School, New York. His wife, a talented pianist, is a daughter of Leopold Damrosch.

Mantegazza (män-tĕ-gät-sä) (**1**) Pietro Giovanni, [w. 1750-1790] Violin maker at Milan, who mainly followed the large Amati model, sometimes the Strad; he worked with his brother (**2**) Giovanni, [b.1760; d. after 1790].

marcato (mär-kä′-tō) *it.* Marked, accented.

Marcelli (mär-chĕl′-lē) (Marcello) Giovanni, [b.1696-d.1671] Italian violin maker at Cremona, excellent workman, especially in his 'cellos.

Marconcini, (mär′-kôn-chē-ne) Luigi, (Aloisio) [w. 1760-1791 Violin Maker at Bologna and Fērrara, pupil of Omoboni Stradivarius. (**2**) Giuseppe, [b. about 1774-d. 1841] his son, was a pupil of Storioni, and followed his master's style.

Marchi (mär′-kē) Gian Antonio, [w.1660-1726] Violin maker at Bologna whose work suggests the Gagliano influence; he used a high arch but secured a fine tone.

Marsick (mär′-sĭk) Martin-Pierre-Joseph [b. near Liège, Mar. 9, 1848; d. Nov. 1924, at Paris] Violinist; pupil of Léonard at the Brussels Conservatory, also of Massart at Paris, and for a short time of Joachim. He was a teacher at the Paris Conservatory for a number of years.

Mart (mär) Joseph-Laurent, [w.1802-1830] French violin maker at Toulouse, son of Jean-Laurent, a violin maker at Mirecourt and Paris; pupil of Didier Nicolas, he used a red and yellow varnish.

Marteau (mär-tō′) Henri, [b. Rheims, Mar. 31, 1874] Violinist; Pupil of Léonard. After a period of concert tours he accepted the post of professor at the Geneva Conservatory, and in 1908 succeeded Joachim at the Royal High School, in Berlin. After the World War, he became a naturalized citizen of Sweden. He has a number of compositions to his credit, including a violin concerto and three string quartets

martelé (mär-tŭ-lā′) *fr.* Hammered; usually played near the point of the bow, but some artists recognize a martelé at the nut, a martelé in the middle, and a martelé for the whole bow or grand martelé. For the start press downawrd with the forefinger, follow with a quick, sharp, elastic stroke and instantly relax the pressure of the forefinger. To close the stroke bring the bow to a sudden stop. A note played martelé is held for only about one-half of its printed time value. Martelé at the nut, owing to the weight of the hand and the bow, does not require pressure from the forefinger to start the tone. It is sometimes marked with a dot, like the staccato, but oftener with its proper marking, a wedge-shaped or pointed dot, much blacker than the ordinary staccato dots.

martellato (mär′-tĕl-lä′-tō) In the *martelĕ* style.

Mascagni (mȧs-kän′-yē) Pietro, [b. Leghorn, Dec. 7, 1863] Composer; studied music against his father's wishes; studied at the Milan Conservatory, conductor of town orchestra at Cerignola; won a prize for a one-act opera with *Cavalleria Rusticana*, produced in 1890; his later works were not so successful; he is best known by transcriptions of airs from his operas, especially the *Intermezzo* from *Cavalleria*

Massart (măs-sȧr′) Joseph Lambert, [b. Liège, July 19, 1811; d. Paris, Feb. 13, 1892] Violinist; refused entrance to the Paris Conservatory on account of his foreign birth; he was taught privately by Kreutzer; he was a famous teacher in Paris and was appointed professor at the Conservatory 1843-90; among his famous pupils were Wieniawski, Sarasate, Marsick, Teresina Tua and Camilla Urso.

Massenet (măs′-nā) Jules, [b. Montaud, France, May 12, 1842; d. Paris, Aug. 13, 1912] Composer; studied at the Paris Conservatory; professor of composition there, 1878-1896; most successful of the later French composers of opera; wrote incidental music, ballets, oratorios, suites and over-

tures for orchestra, songs and piano pieces; many of his opera airs have been arranged for violin; best-known to teachers and students as well as the public by the charming *Meditation* from *Thais*

mässig (mās'sĭg) *ger.* Moderate, moderately; equiv. of *moderato.*

Maucotel (mō-kō-tĕl) Charles-Adolphe, [w.1820-1858] Violin maker; pupil of Vuillaume, and an excellent workman in the modern French style.

Maurer (mow'-rĕr) Ludwig Wilhelm, [b.1789-d.1878] German violinist and composer; pupil of C. Haack; toured Russia, France and Germany with success; composed a number of concert pieces for the violin.

Mausiell (mō-zē-ĕll') Leonhard, [b.1685-d. after 1760] Violin maker of Nüremberg who also spent some time in Italy; he followed models of Stainer and D. Tecchler, using a high arch.

Mayr (mīr) Andreas Ferdinand, [w.1721-1750] Austrian violin maker at Salzburg; he followed the Stainer model, used a dark red or brown varnish good wood and secured a good quality of tone. He is credited as the maker of Mozart's small violin, the "buttergeige" in the Mozarteum at Salzburg.

Mayseder (mī'-sā-dĕr) Joseph, [b. Vienna, Oct. 26, 1789; d. there, Nov. 21, 1863] Violinist and composer; pupil of Wranitzky; second violin in the Schuppanzigh Quartet; although he made no tours and rarely gave concerts, he was considered a finished virtuoso; wrote large and small works for his instrument; De Ahna and Hauser were his pupils.

Mazas (mă-zä) Jacques-Féréol, [b. Beziers, France, Sept. 23, 1782; d. 1849] Violinist and composer; pupil of Baillot at the Paris Conservatory where he was a prize winner. His études are much used by teachers and so are his duets for two violins. He wrote a Method for the viola.

Mead Olive, [b. Cambridge, Mass., Nov. 22, 1874] American violinist; pupil of Franz Kneisel; soloist with the Boston Symphony and other orchestras; organized the Olive Mead string quartet.

measure; *takt, ger.* A unit of rhythm corresponding to the metrical foot and including the notes between two bar lines.

Meerts (mārts) Lambert, [b. Brussels, Jan. 6, 1800; d. there, May 12, 1863] Violinist; pupil of Lafont and Habeneck; 1835-63 professor at Brussels Conservatory. Hugo Heermann was one of his pupils. His études, varying in grades of difficulty, are excellent.

Meloni (mā-lō'-nē) Antonio, [w.1690-1694] Italian violin maker at Milan, highly esteemed in his time. He was a follower of the Amati school and used a yellow varnish and secured a pleasing tone, although his model is small.

Mendelssohn (mĕn'-dĕl-sōn) Felix, [b. Hamburg, Feb. 3, 1809; d. Leipzig, Nov. 4, 1847] Composer; began music studies as a mere child, his mother his first teacher on the piano; later he studied violin and theory, and had piano lessons from Berger and Moscheles; a small orchestra played at his father's house every Sunday, affording the young composer fine opportunity to hear the classics and to try his own works; the Overture to *A Midsummer Night's Dream* was written when he was only seventeen; visits to England made him a great favorite in that country and led to the writing of his oratorios *Elijah* and *St. Paul;* in 1842 he was the principal organizer of the Leipzig Conservatory, and taught there for a short time; conductor of the famous Gewandhaus Orchestra at Leipzig; his compositions in large forms are part of the classical repertoire, four symphonies, six overtures, two piano concertos and several smaller works with orchestra, a violin concerto in the writing of which he had the advice of Ferdinand David, chamber music in great variety, and many piano pieces, especially the *Songs Without Words*, organ compositions (he was a fine organist), and songs.

Mengelberg Willem [b. Utrecht, Mar. 28, 1871] Dutch conductor; pupil of Richard Hol, Petri, Wüllmer and Seiss; conductor at Lucerne, and later of the Concertgebouw, the principal orchestra of Holland. He has appeared as guest conductor in the leading cities of Europe, and of the New York Philharmonic Orchestra. He enjoys a high reputation among contemporary conductors.

Menges Isolde, [b. Brighton, 1894] English violinist; pupil of Leopold Auer; made her début in London in 1913; came to New York in 1916.

Mennegand Charles, [b.1822-d.1885] French violin maker. He claimed to be a pupil of Rambaux and worked for him a number of years before opening his own shop in Amsterdam and then in Paris. He specialized in 'cellos, which are highly esteemed by French players.

meno (mā'-nō) *it.* Less; *meno mosso,* less speed.

menuet *fr.* See minuet.

Meriotte (mĕr-ē-ŏtte') Charles, [b. about 1703-d.1770] French violin maker who worked at Lyons, in the old Mirecourt style.

Messager Andre [b. Montlucon, Dec. 30, 1853] French operetta composer and conductor; he may be said to be the only pupil whom Saint-Saens completely moulded. He has excelled in the composition of light operas and comic opera. He was responsible for the acceptance of Debussy's *Pelleas et Melisande* at the Opèra Comique, and first conducted the work. His tours as a conductor have included the United States. Among his works are *Veronique, Dragons de l'Imperatrice, Fortunio, L'Amour Masque* and *Monsieur Beaucaire.*

metronome A clockwork device to indicate by an audible click, rates of speed in fractions of a minute. A weight on a movable slide can be adjusted so that the pendulum is regulated to slow or rapid tempo. For example, if the slide is set on the 80 mark the pendulum swings 80 times per minute. The metronome indication at the beginning of a com-

position shows the note value of one count, and the number of counts per minute.

Meyer Otto, [b. La Porte, Ind., Mar. 22, 1880] American violinist; pupil of Suchy, Jacobsohn, Ševčik and Ysaÿe; toured in Europe and America; an American representative of Ševčik. Founded a school of music in Philadelphia, Pa.

Mezzadri (měd-sä′-drē) (**1**) Alessandro, [w.1690-1732] Italian violin maker at Ferrara; follower of the Nicolo Amati model and used a reddish yellow and a reddish brown varnish. (**2**) Francesco (w.1700-1750) Violin maker at Milan; his work is good and his varnish is a transparent reddish amber.

mezzo (měd′-zō) *it.* Medium, half; *mezza voce*, half the voice or half power of tone; *mezzo piano* (*mp*), moderately soft.

Miersch (mērsh) Carl Alexander Johannes, [b. Dresden, 1865] German violinist; pupil of Abel, Rappoldi and Massart; member of Boston Symphony Orchestra; teacher of violin, Indianapolis Conservatory of Music and Cincinatti Conservatory of Music.

minor, minore (mē-nō-rā) *it.* The smaller of two similar intervals; in contrast to major; see *major.*

minuet, minuetto *it.*, **menuet** *fr.* **menuett** *ger.* A stately dance of seventeenth century French origin, in triple meter. The minuet form consists of a principal subject and a trio, with a repetition of the first part.

Milanollo (mī-län-ôl′-lō) Teresa, [b. near Turin, Aug. 28, 1827; d. Paris, Oct. 25, 1904] Violinist; her first studies were at Turin, continued in Paris under Lafont; after tours she returned to Paris and studied under Habeneck; tours again followed and an acquaintance with de Bériot resulted in lessons with that master. In her concerts she was joined by her sister Maria, five years younger, a combination broken by the death of the latter in 1848, at the age of sixteen.

Mildner Moritz [b. Turnitz, Bohemia, Nov. 7, 1812; d. Prague, Dec. 4, 1865] Violinist; pupil of Pixis; teacher in the Conservatory at Prague, concertmaster of the theatre orchestra; among his pupils were Bennewitz, Laub, De Ahna, Hrimaly, and Zajic.

Milhaud Darius [b. Aix-en-Provence, Sept. 4, 1892] French composer of Jewish parentage; studied at the Paris Conservatoire; he ranks with the leading group of "modernists" of the French school. His compositions include a number of string quartets, numerous pieces for violin and piano as well as some works of larger dimensions, such as his ballet *Le Train Bleu.*

Miquel (mē-kěl′) Emile, [b. 1851, d. 1911] a bow maker at Mirecourt.

Miremont (mēr-mŏN) Claude-Augustin, [b. 1827-d.1887] Violin maker; learned the craft at Mirecourt and Paris, located in New York in 1852 and returned to Paris in 1861. He followed the best Italian models.

Mittell Phillipp, [b. at Mannheim 1865] Violinist and teacher; pupil of Edmund Singer, Jean Becker at Mannheim and Brodsky, Friedrich Hermann and Hans Sitt at the Leipzig Conservatory; member of Court Orchestra at Leipzig for five years; concertized and came to United States in 1888; member of N. Y. Symphony and Metropolitan Opera House Orchestras; second violin in Brodsky Quartet; teacher and concert artist in New York. Author of several Graded Courses and editor of many of the violin classics.

Mlynarski (mlē-när′-skĭ) Emil, [b. Kibarty, Poland, July 18, 1870] Composer and conductor; pupil of Auer at St. Petersburg, of Rubinstein in piano playing and Liadow in composition; concert artist, conductor of opera at Warsaw and of symphony concerts, professor of violin at the Music School in Odessa, again conductor at Warsaw and visiting conductor in various cities specially presenting Slavonic compositions; permanent conductor of the Scottish Orchestra at Glasgow and Edinburgh: has written several large works for the violin but is now best known by one of his smaller compositions, the *Mazurka in G.*

moderato (mŏd-ĕ-rä′-tō) *it.* Moderate in time movement.

modulation A passage wherein there is effected a change of tonality from one Key to another.

Moitessier (mwä-tĕs-syā′) Louis, [w.1781-1824] French violin maker at Mirecourt, whose work is diornary, yet he was an excellent teacher. One of his pupils was Rambaux.

Molique (môl-ēk′) Wilhelm Bernhard, [b. Nüremberg, Oct. 7, 1802; d. Kannstadt, May 10, 1869] Violinist and composer; first lessons from his father; then from a pupil of Rovelli; Spohr gave him a few lessons during a stay at Nüremberg; concertmaster in various cities in Germany, in 1849 he located in London and was successful as an artist and a teacher; he wrote in the large and the smaller forms.

moll (*ger.*) Minor *Gmoll*, Key of *G* minor.

Mollenhauer (**1**) Edward, [b. Erfurt, 1827; d. Owatowa, Minn., 1914] German violinist; pupil of Spohr and Ernst; came to the United States in 1853 with Jullien's Orchestra; concertized successfully; was the patentee of a new design in violin making, wherein the violin was made into two compartments. (**2**) Emil [b.1855] Son and pupil of Edward M., member of Theodore Thomas' Orchestra, and Boston Symphony Orchestra; conductor, Boston Festival Orchestra; succeeded B. J. Lang as conductor of the Handel and Haydn Society of Boston.

molto (mōl′tō) *it.* Much, very; *allegro di moto*, very fast; *molto adagio*, very slow.

Monasterio (mō-näs-tā′-rē-ō) Jesus de, (b. Potes, Spain, Mar. 21, 1836; d. Santander, Spain, Sept. 28, 1903] Violinist and composer; pupil of de Bériot after having appeared as a child prodigy; toured as

a concert artist; as Spanish court violinist and director of the Madrid Conservatory he was an influence for classical music in Spain. He wrote a number of pieces for the violin, of which the most popular was *Adieux a l'Alhambra.*

Montada (môn-tä-dä) Gregorio, [w.1690-1735] Violin maker; A pupil of and workman for Omoboni Stradivarius.

Montagnana (môn-tä-nyä′-nä) Domenico, [b. about 1690; d. about 1750] Venetian violin maker who ranks high among the Italian masters. He was a pupil of the Cremona makers, apparently first of Nicolo Amati and then for some years of Stradivarius. His violins are large, splendid in tone, and fine in workmanship. He ranks with Bergonzi after the three Cremona masters, Amati, Stradivarius and Guarnerius.

Monteux Pierre, [b. Paris, Apr. 4, 1875] French conductor; studied the violin at the Paris Conservatoire where he won First Prize, 1896; he has been a member of the Opera Comique orchestra and at the Colonne Concerts. Conductor of Diaghlef's Ballet and the Boston Symphony Orchestra 1919-1924. He is particularly partial to the modern composers and is responsible for the first performance of many modern works which have since become standard repertoire numbers.

morceau (môr′-sō′) *fr.* plural, **morceaux** (môr-so′) A piece, a short composition.

mordent An ornament consisting of three tones, a principal tone rapidly alternated with the diatonic scale degree BELOW, or a chromatic alteration thereof; the *inverted mordent* uses as the auxiliary note the adjoining scale degree ABOVE the principal note.

morendo (mô-rĕn′-dō) *it.* Dying away.

Mori (mō′-rē) Nicolas, [b. 1796-d.1839] English violinist; pupil of Viotti; toured as child prodigy; member of Philharmonic Society of London; considered one of the most eminent virtuosi of his time.

Morini (mō-rē′-nē) Erika, Austrian violinist; pupil of Ševcik; played under Nikisch and Weingartner; made American début in 1921.

Moser (mō′-zĕr) (**1**) Andreas, [b. Semlin, Hungary, Nov. 29, 1859] Violinist; pupil of Joachim; compelled by a nervous trouble of the arm to give up public playing, he devoted himself to teaching as an assistant to Joachim, becoming a professor in 1900; he wrote a life of Joachim. (**2**) Karl [b.1774-d.1859] German violinist; pupil of Haack; a member of the Royal Orchestra.

mosso (môs′-sō) *it.* Rapid; *piu mosso*, faster; *meno mosso*, slower.

Moszkowski (môsh-kôf′-skĭ) Moritz (Maurice), [b. Breslau, of Polish parentage, Aug. 23, 1854; d. Paris, Mar. 9, 1925] Composer; studied at Breslau, Dresden, and at the Stern and Kullak Conservatories, Berlin; teacher in the latter institution; successful concert tours followed with Berlin as a center; in 1897 he removed to Paris; he is best known as a composer for the piano but has also written for the stage and for the orchestra; he wrote an excellent suite for two violins and piano; a number of his pieces for the piano have been transcribed for the violin; the most popular numbers are the *Serenade* and the *Spanish Dances.*

moto (mō′-tō) *it.* Motion; *con moto*, with motion or speed.

moto perpetuo *it.* **perpetuum mobile** *lat.* **mouvement perpetuel** *fr.* Perpetual motion. A composition consisting of notes of the same duration played at a fairly rapid speed without a break until the end.

Mougenot (mōō′-jĕ-nō) Georges, [w. 1843] French violin maker, born at Mirecourt, who worked at Liège and Brussels; fine workman and imitator of Stradivarius and Guarnerius. He used a reddish brown and a golden red varnish.

Moussorgsky Modeste Petrovitch, [b. Toropetz, Mar. 28, 1839, d. Petrograd, Mar. 28, 1881] Russian composer; pupil of Balakirev; as a composer he possessed an individual style characteristic of the neo-Russian writers. Among his works are the operas *Boris Godunoff* and *Chovanstchina.*

movement A principal division of a composition; for example; the first or third movement of a sonata or a quartet. Lacking separate titles these pieces are usually characterized by the rate of speed or the rhythmic style, for example, the *slow movement;* the *dance movement;* the *andante cantabile*, and so on.

Mozart (mō′-tsärt) (**1**) Leopold, [b. Augsburg, Germany, Nov. 14, 1719; d. Salzburg, Austria, May 28, 1787] Violinist; father of the famous composer, Mozart; an excellent violinist and author of a celebrated Method for the violin, the earliest of its kind except that of Geminiani. (**2**) Wolfgang Amadeus [b. Salzburg, Jan. 27, 1756; d. Vienna, Dec. 5, 1791] Composer; trained mainly by his father, Leopold Mozart in piano, violin and composition; his wonderful talent seemed to develop of itself, and at the age of seven he created great enthusiasm in aristocratic circles in Austria by his playing and his compositions; other tours followed, in Germany, France, and England; a later trip to Italy increased his fame; made his home in Vienna but never secured a regular appointment from the Emperor; he gave his time to teaching and composition and wrote in practically every style, including opera in which line his best works are acknowledged masterpieces; he wrote a large number of symphonies of which the most important are the "*Jupiter*" in *C*, the ones in *G minor* (1789) and *E-flat*, six Violin Concertos, (*A major* and *E-flat major*), a large number of quintets and quartets for strings, piano music and some for the organ; outside of the concertos and the violin sonatas most of the material used by students is composed of transcriptions or selections from some of the larger works.

Musin (mü-zăN) Ovide, [b. near Liège, Sept. 22, 1854] Violinist; pupil of Léonard. After successful concert tours he taught for a time at the Liége Conservatory and later succeeded César Thomson as professor. In 1908 he established his own school in New York.

mute, *sordino, it., sourdine, fr., dämpfer, ger.* A device for muffling tone; for the violin, a metal or wooden clamp placed on the bridge.

N

Náchez, (nă'-chĕs) Tivadar, [b. Pest, May 1, 1859] Violinist and composer; pupil of Sabatil at Pest, of Joachim, and of Léonard; after concert tours he located in London and in 1916 in Santa Barbara, Cal.; he has written large works and in the smaller forms.

Namy (nă-mē') Jean-Theodore, [w.1772-d.1808] French violin maker, but better known for his repairing.

Nardini (när-dē'-nē) Pietro, [b. Fibiana, Tuscany, 1722; d. Florence, May 7, 1793] Violinist and composer; pupil of Tartini; and considered his most eminent disciple; he wrote concertos, sonatas, solos, and duos for two violins.

natural The sign which cancels a sharp or flat.

nel, nella, nelle, nell' *it.* In the; usually with some other word, as: in the style of.

Neruda (nā-rōō'-dä) Wilma, [b. Brünn, Mar. 29, 1839; d. Berlin, Apr. 15, 1911] Violinist; pupil of Jansa; first appeared as a child prodigy; after her marriage to Ludwig Norman known as Norman-Neruda; after her second marriage to Sir Charles Hallé as Lady Hallé.

Neuner (noy'-nēr) A family of Mittenwald violin makers. Fifteen names are listed by Lütgendorff. The best known is Mathias [w.1795-1830] founder of the firm Neuner & Hornsteiner.

Nicolas (nē'-kō-lä) (**1**) Didier *l'aîné,* (called le Sourd) [b.1757-d.1833] Violin maker of Mirecourt origin, belonging to the French School, although he called his business "A la ville de Cremonne." He made many instruments some of them of ordinary quality; his better work is excellent, and follows the Strad model. He was succeeded by his son and pupil, (**2**) Joseph [b. 1796-d.1864] (**3**) François-Fourrier [b. 1758-d.1816] violin maker, born at Mirecourt but located at Paris for which reason he is called "Nicolas de Paris" to distinguish him from Didier, the better known, who lived in Mirecourt.

Niggell Sympert (Simpertus) [b.1710-d.1785] Violin maker; worked at Füssen, using a model midway between Stainer and Albani.

Nikisch Arthur, (b.1855-d.1922) Hungarian violinist and conductor; pupil of Hellmesberger at Vienna, where he won first prize in 1874; was successful as a concert violinist; but succeeded more brilliantly as conductor of orchestral organizations all over Europe.

non (nōn) *it.* Not; as *non-staccato, non-legato.*

nonet, nonett *ger.,* **nonetto** *it.* A composition for nine solo instruments; chamber music form.

Norman Barak, [about 1678-1740] Violin maker at London, one of the best of the older English school. In his work he followed the Brescian school, especially Maggini. He is said to have been the first English maker of 'cellos.

note A character representing a musical tone; indicating by its shape, the duration; by its position on the staff, the pitch of the tone. In America, the notes are classified as: *whole-note, half-note, quarter-note, eighth-note, sixteenth-note, thirty-second note* and *sixty-fourth note.* The English classify them as: *semi-breve, minim, crotchet, quaver, semi-quaver, demisemiquaver* and *semidemisemiquaver.* The French as: *ronde, blanche, noire, croche, croche-double, croche-triple* and *croche-quadruple.* The German as: *Ganzenote, Halbenote, Viertelnote, Achtelnote, Sechzehntelnote, Zweiunddreissigtelnote* and *Vierundsechzigtelnote.* The Italian as: *semi-breva, minima, semi-minima, croma, semi-croma, bis-croma* and *quattricroma.* The English *breve,* equivalent to a double whole note, is seldom found except in church music.

Novella Morglato, [b.1545-d.1602] Italian violin maker at Mantua and Venice, possibly a pupil of Dardelli; highly esteemed in his time. Labels bearing his name are often forgeries.

Novello (nō-vĕl'lō) (**1**) Marco Antonio, [w.1780-1795] Italian violin maker at Venice, who worked with his brother. (**2**) Pietro Valentino, [w.1790-1800] pupil of Bellosio and Bodio. He was one of the best makers of his time and used a large flat model and a reddish brown varnish. The tone of his violins is full.

nuance (nü'äNs') *fr.* Light and shade in expression.

Nürnberger (nērn'-bĕr-gĕr) a family of bow makers at Markneukirchen, Germany. (**1**) Karl Gottlob, [b.1793-d.1868] a pupil of C. F. Knopf. (**2**) Franz Albert, [b.1826-d.1895] Son of preceding; pupil of Bausch and founder of the bow making industry at Markneukirchen. (**3**) Johann Christoph, [b.1839-d.1899] A pupil of Vuillaume. (**4**) Franz Albert II, [b.1854] Son and pupil of Franz Albert I. He worked for Vuillaume, Tourte, Voirin and Tubbs His bows are stamped Albert-Nürnberger. (**5**) Karl Albert—Son of Franz Albert II, an excellent bow maker. (**6**) Phillipp Paul, [b.1882] Son of Franz Albert II, who ranks with the other bow makers of his family.

nut (**1**) A small block of ebony attached to the neck of a violin and placed between the fingerboard and the peg box to support the strings as they are led from the tail piece over the bridge and the nut to the pegs. The vibrating length of the open string is that which extends from the nut to the bridge. (**2**) **nut**

sattleknopf, ger.; *sillet, fr.* The "heel" of the Bow; the movable, ebony block used as a part of the "grip" and for adjusting the tension of the bow-hair.

O

obbligato (ŏb′-blĕ-gä′tō) *it.* (**1**) Originally intended to indicate a solo part of a composition which cannot be omitted, as: an obbligato solo for an instrument of the orchestra. (**2**) As now employed however, it is an optional part which can be omitted at discretion, usually an additional accompanying part for another instrument.

Obbo (ō′bō) Marco, [w.1712-1727] Neapolitan violin maker whose labeled work is unequal in value.

Obici (ō-bē′-chē) (Opici, Obizi), (1) Bartolomeo, [w.1665-1685] Italian violin maker at Verona, of the Brescian school and follower of the Maggini model. He used a yellow varnish and secured a good tone. (**2**) Bartolomeo, [w.1750-1755], possibly son of preceding, used a dark brown varnish, good wood and secured a full, pleasing tone.

oboe *hautbois, fr., oboe, it., hoboe* or *oboe, ger., abbr. ob.* or *hb.* Important double reed instrument of the *wood-wind* family with a conical tube. Its tone is reedy and nasal and highly colorful in solo work and in the ensemble. Range, *b-flat—f″*

Oelsner (ĕls-ner) Bruno, [b.1861] German violinist; pupil of Spohr, David and Joachim; teacher in Hamburg; concertmaster under Hans von Bulow; was a virtuoso of high rank.

Offenbach (ŏf′-ĕn-bäkh) Jacques, [b. Cologne, June 21, 1819; d. Paris, Oct. 5, 1880] Composer; studied in Paris, principally the 'cello, played in orchestras, concerts, and turned to composition; his fine work as conductor gave him prominence and assisted in drawing attention to his burlesque productions; made an American tour; *Tales of Hoffmann* is really in the grand opera style and is the work by which he is best known to the American public; the *Barcarolle* from the opera is in the repertoire of every student.

Olsen (ōl′sĕn) Ole, [b. Hammerfest, Norway, July 4, 1850] Composer; studied at Trondhjem, was assistant organist, and then went to the Leipzig Conservatory; conductor at Christiana, instructor of music in the military academy, inspector of military music; his larger works are modern in style; the student knows him best by a small piece, a *Serenade.*

Ondricek (ŏn′-drĭ-chĕk) Franz, [b. Prague, Apr. 29, 1859] Violinist; first lessons from his father, then a pupil of Bennewitz, and finally at Massart; début in Paris, 1882, made successful concert tours and located in Vienna in 1907; organized the Ondri ek Quartet; teacher of the Master Class at the New Vienna Conservatory; has written some pieces for the violin and is joint author of a Method based on anatomical-physiological principles.

opus (ō′-pŭs) *lat.* Work; applied to a composition as *Op.* 10, the tenth published work of a composer. Sometimes it refers to a group of several numbers; these are designated as Op. 10, Nos. 1, 2, 3, etc.

orchestra (literally "dancing place"—in the Greek theater, the front portion of the stage occupied by the "chorus"). The term as first used by opera-writers, probably Peri, designated the place occupied by the musicians. Later it was applied to the musicians themselves. Any number of instrumental players united in the performance of instrumental works is known as an orchestra. Since the time of Monteverde (1568-1643) who established the string quartet as the foundation, various wind and percussion instruments have been added, leading gradually to the mammoth tonal machine of to-day. Joseph Haydn (1732-1809) is credited with having standardized the instrumental classification of the orchestra as it now stands: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, tympani and strings—first and second violins, violas, 'cellos and double basses—to which contemporary writers are wont to add according to their needs, including trombones, tubas, English horn, double bassoon, heckelphon, bass clarinet and sundry percussion instruments and noise making engines. The modern orchestra is the most complex of musical instruments and the complexity in scoring of rceent composers imposes exacting technical requirements on the individual musician. The personnel of a modern symphony or opera orchestra is therefore limited to those of the highest artistic attainments. The principal orchestras now active in the United States, and the year in which they were organized are the *New York Philharmonic Orchestra,* (1842) cond. Mengelberg and Toscanini: *New York Symphony Orchestra,* (1877) cond. Walter Damrosch; *Boston Symphony Orchestra,* (1881) cond. Serge Koussevitzky; *Chicago Symphony Orchestra,* (1891) cond. Frederick Stock; *Cincinnati Symphony Orchestra,* (1895) cond. Fritz Reiner; *Cleveland Symphony Orchestra,* (1918) cond. Nikolai Sokolof; *Detroit Symphony Orchestra,* (1914) cond. Ossip Gabrilòwitsch; *Hartford Philharmonic Orchestra,* (1900) cond. Henry Schmitt; *Los Angeles Symphony Orchestra,* (1897) cond. Walter Henry Rothwell; *Minneapolis Symphony Orchestra,* (1903) cond. Henri Verbruggen; *New Haven Symphony Orchestra* (1896) cond. David Stanley Smith; *Philadelphia Symphony Orchestra,* (1900) cond. Leopold Stokowski; *San Francisco Symphony Orchestra,* (1909) cond. Alfred Hertz; *St. Louis Symphony Orchestra,* (1907) cond. Rudolph Ganz.

ossia (ōs′-sē-ä) *it.* Or else; used to indicate an optional passage; bowing or fingering.

ottava (ŏt-tä′-vä) *it.* The octave; abbreviated *8va* to indicate that a passage is to be played an octave higher; *coll 'ottava,* with the octave added.

Otter, Franz Joseph, [b.1760-d.1836] German violinist; pupil of Nardini; became violinist at the

Salzburg Cathedral and later a teacher in Vienna; he held a number of important musical posts by royal appointment.

Otto Jakob August, [b.1762-d.1829] Violin maker at Weimar, a diligent student of the art, and best known for a work on "How to Make and Preserve the Violin and other Bow Instruments." He was followed in business by his sons.

Oury Anthony James, [b.1800ĕ-d.1883] English violinist; pupil of Kreutzer, Lafont and Baillot; celebrated concert violinist; toured Europe with success.

overture—*ouverture, fr., overtüre, ger.* An elaborate instrumental *prelude* to an opera or oratorio, often based on the old form of the sonata. The overture is distinguished from the *prelude* in that the latter is usually shorter, and built exclusively on the themes of the opera or oratorio, and used as an introduction, leading directly and without break into the main body of the work. There have been overtures on this general style, ostensibly as a prelude to some larger work, but which was never written; or as part of the incidental music to a dramatic performance; as Mendelssohn's overture to *A Midsummer Night's Dream* or Sullivan's overture to *The Tempest.*

P

p. Abbr. for *piano, pedal; piu* or *poco.* **pp.** *pianissimo.*

Pacherle (Pacherel) Pierre, [b.1803-d.1871] French violin maker at Paris, fellow pupil with J. B. Villaume at Mirecourt; worked in Paris, Nice and for Pressenda in Genoa and Turin. He generally used the Strad model.

Paderewski (păd-rĕf′-skĭ) Ignace Jan, [b. Kurilovka, Poland, Nov. 6, 1860] Composer and pianist; first training rather desultory; entered the Warsaw Conservatory in 1872; after a short tour he returned to the Conservatory for further study and was appointed a teacher there; in 1882 he went to Berlin for study, then taught at the Conservatory in Strassburg; this was followed by three years with Leschetizky at Vienna; the concert tours which followed brought him fame throughout the world; his reputation as a composer is not equal to that as a player, but he has been successful in opera, and in large works with orchestra; his piano pieces are great favorites, especially the *Minuet,* which has been transcribed for the violin.

Pagani (pä-gä′-nē) Gian Battista, [w.1735-1747] Italian violin maker at Cremona, of minor importance.

Paganini (pä′-gä-nē′-nē) Niccolo, [b. Genoa, Feb. 18, 1784; d. Nice, May 27, 1840] Violinist and composer; first taught the rudiments of violin playing by his father and advanced by local players; made a sensation by his playing in public at the age of nine; when he was eleven his father took him to the celebrated teacher Rolla with whom he studied for several months and was then turned over to a teacher named Gasparo Ghiretti who gave him three lessons a week for six months; from that time on he was self-developed as a player. He is considered the most distinguished violinist in the history of the art and by his playing of his own compositions extended greatly the possibilities of the technic of violin playing; his compositions still represent the most exacting demands on the player. He composed much for the instrument and is perhaps best known for the *Moto Perpetuo* and the *Variations on the Carnival of Venice.* He guarded the secrets of his art and only one pupil is credited to him, Sivori.

Pageot (pä′-zhō) (Pajeot) Louis-Simon, [w.1780-1795] A bow maker at Mirecourt. His son, whose baptismal name is wanting [b.1791-d.1849] was an industrious workman whose product went to Lafleur. His best bows, sold under his own name, are marked Pajeot.

Pagin (pă-zhăN) Andre Noel, [b. Paris, 1721; d. ?] Violinist; pupil of Tartini, and a favorite violinist in Paris; excellent technician; wrote for the violin; La Houssaye was his pupil.

Pandolfi (păn-dŏl′-fē) Antonio, [w.1710-1740] Venetian violin maker of excellent reputation; he used a large model.

Panormo (pă-nôr′-mō) Vincenzo Trusiano, [b.1734-d.1813] Italian violin maker who worked at Palermo, Paris, London; as a young man he may have worked at Cremona, perhaps under Bergonzi, whose model, with that of Stradivarius, he preferred. The tone of his violins is full and individual in quality.

Papini (pă-pē′-nē) Guido, [b. near Florence, Aug. 1, 1847; d. ?] Violinist and composer; made his début at thirteen in Florence; after tours he accepted the position of professor of the violin at the Dublin Royal Academy of Music but went to London in 1896; devoting his time to teaching and composition; he wrote a Violin School, excellent studies, and many small pieces.

Paquotte (pä-kôt) Jean-Baptiste, [b.1827-d.1900] A bow maker at Paris who worked for Lafleur and afterward independently. Not to be confused with Peccate.

Paravacini (pä-rä-vä-chē′-nē) Signora, [b.1769-d.] Italian violinist; pupil of Viotti; was instructor to son of Empress Josephine; as virtuoso she was well known over all of Europe.

Parker Daniel, [b. about 1700-d.1775] English violin maker at London, probably a pupil of Pâmphilon or A. Kennedy. He followed the Italian models with success; his varnish is excellent.

Parlow (pär′-lō) Kathleen, [b. Calgary, Canada, Sept. 20, 1890] Violinist; first studied in San Francisco with a cousin, then with Henry Holmes, a pupil of Spohr; after a period of concertizing she went to Auer and studied with him for nearly two years; since then she has held a commanding place as concert artist.

passage (1) The word "passage" is used in music in the same general sense that it is used in literature, as indicating or signifying a portion of a work which can be identified through some characteristic trait or idea. (2) Pertaining to the violin particularly, *passage* or *passage work* refers to runs, and florid and *bravura* figures that are solely for technical display and have no actual musical significance as a necessary part of the development of the composition.

passpied (pȧs-pyā′) *fr.* A dance of French origin in rapid 3-4, 3-8 or 6-8 time; a quick minuet with three or more reprises, the first of eight bars; occasionally found in the classic Suites.

Pasta (pȧs′-tä) Gaetano, [w.1710-1760] Brescian violin maker who claimed to have learned the art in Cremona, probably a pupil of Hieronymus Amati. He used a rather flat model and his violins have a good tone.

pavane (pȧ-vän′) *fr.* A grave stately dance in 3-4 time, generally in three strains, each repeated; a dance form found occasionally in the classic Suites.

Pazzini (pät-zē′-nē) Giovanni Gaetano, [w.1630-1666] Italian violin maker, who claimed to be a pupil of Maggini; he used a high arch and a dark brown varnish.

pause The prolonging of a rest beyond the time called for by the notation.

Peccate (pĕk-ät′) (1)Dominique, [w.1810-1874] One of the French masters of bow making; a pupil of Vuillaume. His bows rank with those of Tourte in the estimation of some experts. Many of his bows are without his name. (2) François (Peccate Jeune) [w.1820-1855] a younger brother of Dominique and likewise a pupil of Vuillaume. His bows, although good, are not equal to those of his brother. They are stamped with the name Peccate but in heavier letters. (3) Charles [b.1850] a Paris bow maker; pupil of Vuillaume and F. N. Voirin. His bows also are stamped Peccate. They are well made.

Pedrinelli (pā-drē-nĕl′-lē) Antonio, [w.1781-1854] Violin maker at Crespano, Italy, who ranks high among the later Italian makers; he worked after the models of Stradivarius, Maggini, and others.

Pellegri (pĕl-lā′-grē) A contemporary Italian bow maker whose work is good.

pentatonic A scale succession of five tones to the octave. The Fourth and Seventh of the major scale are omitted. *Auld Lang Syne* is in this scale.

perdendosi (pĕr-dĕn-dō′-zē) *it.* Dying away.

Pero Alexander, American violinist, teacher and composer; pupil of Max Reger; teacher, New York School of Music.

perpetual motion (*perpetuum mobile*) *lat.* A piece in very rapid tempo, moving in notes of small value, with no break in the movement from beginning to end.

Perry Thomas, [w.1767-1830] An Irish violin maker, at Dublin. He sometimes used a large model known as "the long Perry."

Persinger Louis, [b.1888-] American violinist; pupil of Becker, Ysaÿe and Thibaud; concertmaster of Berlin Philharmonic Orchestra, and the Blüthner Orchestra; Assistant Conductor, San Francisco Symphony Orchestra.

Persois (pĕr-swä′) ———, [w.1820-1850] A bow maker at Paris, who worked for Vuillaume. His best work was made to order and bears the stamp P.R.S. For such bows, which rank close to those of Tourte, he received a small price.

pesante (pā-sän′-tā) *it.* Heavy, impressive.

petite detaché (pē-tēt′ dē-tä-sha′) *fr.* *Detache* with short bow stroke.

Petri (pā′-trē) [Henri, b. Zeyst, Holland, Apr. 5, 1856 d. Dresden, Apr. 7, 1914] Violinist; at first, pupil of Damen in Utrecht, then of Joachim; held various appointments as concertmaster, including the Dresden court orchestra; professor at the Dresden Conservatory; wrote a set of five artist studies.

Petschnikoff (pĕtch′-nē-kŏf) Alexander, [b.1873-d.1914] Russian violinist and composer; pupil of Hrimaly; successful concert artist in Europe; came to United States in 1906; returning to become professor of violin at Munich Conservatory.

Pfretzschner (pfrĕtz′shnĕr) A family of German violin makers mainly identified with Markneukirchen. In later years best known as bow makers. (1) Carl Friedrich [1743-1798] ranked with the good makers of his time; followed Italian models with much success. (2) Johann Gottlob [1753-1823] the best of his family; at first he followed the Stainer style but afterward turned to the Strad which he successfully imitated. (3) Richard [b.1832-d.1893] A clever bow maker at Markneukirchen. (4) Hermann Richard [b.1857-] A highly esteemed bow maker at Markneukirchen; son of the preceeding; worked in the shops of Vuillaume, Tourte and Voirin. He worked out a special model named the "Wilhelmj".

phrasing The act or art of delivering music with regard to its melodic and rhythmic characteristics and the relative importance of the motives, figures, subjects or passages. Phrasing is indicated by various signs of execution mainly applying to the bowing. A knowledge of harmony and the ability to discern cadences from the melodic movement as well as the accompanying harmonies is valuable for phrasing.

piacere (pyä-chā′-re) *it.* Pleasure; *a piacere*, at pleasure.

pianissimo (pyä-nĭs′-sē-mō) *it.* Very softly.

piano (pyä′-nō) *it.* Softly.

Piastro (pyäs′-trō) Mischael. Russian violinist; pupil of Leopold Auer; eminent concert artist; toured Europe, America and the Orient. Concertmaster San Francisco Symphony Orchestra.

Pichl (Pichel) Wenzel, [b.1741-d.1805] Bohemian violinist and composer; pupil of Dittersdorf and Nardini; his compositions number over seven hundred.

Pierné (pyār′-nā) Gabriel, [b. Metz, Aug. 16, 1863] Composer; pupil at Paris Conservatory, winner of Prix de Rome; organist at Paris, assistant conductor to Colonne and his successor; has composed operas, ballets and pantomines, orchestral works, pieces for various instruments; his *Serenade* won favor with players and teachers.

Pierray (pyĕ′-rā) Claude, [w.1698-1726] French violin maker, at Paris; one of the best representatives of the older French school; he followed Italian style and used both large and small models. He was the teacher of a number of excellent makers.

Piète (pē-yĕt′) Noë, [b. about 1760, living after 1810] French violin maker at Paris; pupil of Saunier; maker of excellent 'cellos.

Pilzer Maximilian, [b.1890] American violinist and composer, pupil of Schradieck and Joachim.

Pique (pēk) François-Louis, [b.1758-d.1822] Eminent French violin maker who studied at Mirecourt and located in Paris in 1777. He was a fine copyist of Stradivarius and was pronounced by Spohr as equal to Lupot, who was his pupil.

Pirot (pē-rō) Claude [w.1795-1833] French violin maker at Paris, who learned his craft at Mirecourt and studied Italian models so well that he is ranked close to Lupot as a maker.

Pisendel (pē-sĕn′-dĕl) Georg Johann, [b.1678-d.1755] German violinist and composer; pupil of Vivaldi and Torelli; toured France, Germany, Austria and Italy; composed many violin solos and a few concertos.

pitch The height or depth of a tone in relation to other tones; a quality of tone resulting from variations in the rapidity of vibration. As the rapidity increases the pitch becomes higher. The notation of pitch is accomplished by the relative positions of note-heads on a series of horizontal lines. The actual pitch is further indicated by the names of scale tones, using the first seven letters of the alphabet; and by the names of the octaves, in each of which is found the same succession of scale relationships. These octaves, taken in relation to the great staff, are: *contra-octave* (C′-B′) from *C*, sixth space below the *F-clef*, to *B*, third space below; *great-octave* (C-B) from *C*, second line below, to *B*, second staff line of the *F-clef*; *small-octave* (c-b) from *C*, second space on the *F-clef*, to *B*, first space above the *F-clef*; *one-line octave* (c′-b′) from middle *C*, to *B*, third line of the *G-clef*; *two-line octave* (c″-b″) from *C*, third space on the *G-clef*, to *B*, second space above; and so on, up to the *four-line octave*.

piú (pyōō) *it.* More; *piú mosso*, faster.

Pixis (pēx′-ĭs) Friedrich Wilhelm, [b. Mannheim, 1786; d. Prague, Oct. 20, 1842] Violinist; studied under several teachers, then under Fränzl, I. and finally under Viotti; professor of violin at Prague Conservatory and director of the theatre; Kalliwoda and Mildner were his pupils.

pizzicato (pĭt′-sē-kä′-tō) *it.* Plucking the strings.

Pizzurno (pē-tsōōr′-nō) Davide, [w.1760-1763] Genoese violin maker, whose instruments were often sold under labels of better known makers.

Planter Michael, [w.1730-1750] Violin maker at Rome, probably of German origin; his work is in the style of Tecchler and Guarnerius, with a high arch and a golden yellow varnish.

Pleyel (plī′-ĕl) Ignaz Joseph, [b. near Vienna, June 1, 1757; d. near Paris, Nov. 14, 1831] Composer; pupil of Wanhal and then of Haydn; conductor; music-dealer in Paris and then a maker of pianos; he wrote many compositions of all kinds; is best known to players and teachers by his duets for two violins.

Pochon (pō′-choN) Alfred, [b.1878] Italian violinist; pupil of César Thomson; concertized in France, Belgium and Switzerland; founder of the Flonzaley Quartet in which he plays second violin by choice.

poco (pō′-kō) *it.* A little; *poco a poco*, little by little; *poco meno*, a little less; *poco piú*, a little more; *poco piú mosso*, a little faster.

poi (pō′-ē) *it.* Then, afterwards; sometimes used in orchestra music to show that a portion of the music is to be skipped when a repeat has been made; as *poi a coda*, then to the coda.

Poirson (pwär-sôN) Justin, [b.1851] a Parisian bow maker; pupil of Maire, and workman for Vuillaume and Gand & Bernardel. His own bows are stamped Poirson a Paris.

poignet; (pwä-nyĕ) *fr.* Wrist.

Polah André, Dutch violinist; pupil at the Royal Conservatory, Hague; won gold medal for violin playing, under Ysaÿe; toured Europe with Cyril Scott. Came to the United States in 1914.

Poldini (pŏl-dē′-nē) Eduard, [b. Pest, June 13, 1869] Composer; pupil of the local Conservatory and then of Mandyczweski, at Vienna; popular composer for the piano; some of his numbers for that instrument have been transcribed for the violin, the *Poupée Valsante*, probably best known.

Poliakin Miron. Russian violinist; pupil of Leopold Auer; successful concert artist in Europe and America.

Polledro (pôl-lā′-drō) Giovanni Battista, [b. near Turin, June 10, 1781; d. there, Aug. 15, 1853] Violinist; pupil of Pugnani, and a fine representative of the classical Italian school.

Pollitzer (pŏl′-lĭt-sĕr) Adolf, [b.1832-d.1900] Hungarian violinist and composer; pupil of Boehm and Alard; famous as a virtuoso; concertmaster of several orchestras in London; professor of violin at the Royal Academy; composer of pieces for violin.

polonaise (pōl-ō-nĕz′) *fr.* A Polish dance in moderate 3-4 time; strictly, a "march past"; its rhythm resembles that of the Bolero It begins with a sharply accented *eighth* note, followed by two *sixteenth* notes and four *eighth* notes. As a dance

form, it is sometimes found in the older Suites, but Chopin has developed the form in its modern proportions as a martial and warlike piece with a Trio.

ponticello (pŏn′-tĭ-chĕl′-ō) *it.* Bridge; *sul ponticello*, play near the bridge.

portamento (pōr′-tä-mĕn′-tō) *it. port de voix, fr., verbindung der Ton, ger.* This can be effected only by means of a change of position which brings about the glide from one tone to another. The connection must be unbroken, the finger which makes the *portamento* must not dwell on any intermediate tone and the connection with the tone to be used for the next note must be perfect. See also Shift.

positions The term "position" in violin playing refers to the placing of the left hand in relation to the fingerboard. In any position the four fingers control four successive scale degrees. On the *A* string, in the first position, the fingers in succession play *B*, *C*, *D*, *E*, or chromatic changes of these degrees. If it is desired to play higher degrees on this string, the left hand must be shifted toward the bridge in order to shorten the vibrating length of the string. When the first finger is placed on *C*, the hand is in the second position; on *D*, the third, on *E*, the fourth; and so on. Theoretically there are twelve positions, but only the first seven or eight are ordinarily used in passages of any considerable length. In the higher positions the distance between diatonic tones is so small that it is virtually impossible to use the fingers on successive scale degrees. The change from one position to another is called the Shift. It can be mastered only by careful practice.

Postacchini (pōs-tä-kē-nē) Andrea, [b. before 1790, still living in 1824] Italian violin maker at Fermo; he used a flat model suggestive of Pressenda, and his work was somewhat uneven in quality. (**2**) Andrea, [w.1810-1857] Son of preceding and successor.

Postiglione (pō-stĭl-yō′-nā) Vincenzo, [b. 1835] Modern Neapolitan violin maker; pupil of Jorio; he worked in the style of Guarnerius and Stradivarius, and ranks with the fine makers of his period.

Posznanski (pō-zän′-skē) Barret Issac, [b.1840-d.1896] American violinist and composer; pupil of Vieuxtemps; director of the Illinois Conservatory of Music, in 1866; went to London in 1879 as a teacher. In addition to many solos for the violin, he has written a book called "The Violin and the Bow."

pousse (pōōs) *fr.* Pushed; hence the up-bow.

Powell (**1**) John [b. Richmond, Va., Sept. 6, 1882] American composer and pianist; studied under his sisters, Hahr, Leschetizky and Navratil; has attained an important rank as composer and pianist. His compositions include *Sonate Virginianesque* for violin and piano and a string quartet. (**2**) Maud, [b. Peru, Ill., Aug. 22, 1868; d. Uniontown, Pa., on tour, Jan. 8, 1920] Violinist; studied in Chicago, in Leipzig under Schradieck, in Paris under Dancla, and in Berlin under Joachim; made many successful tours and ranked as one of the finest violinists of her time. (**3**) Thomas, [w.1780-1808] English violin maker at London, who worked for Forster.

Prell Hermann W., [b. 1875] Learned the craft of bow-making at Markneukirchen, then in Berlin and in Paris under Sartory.

Pressenda (prĕ-sĕn′-dä) Gianfrancesco, [b.1777-d. 1854] violin maker; at first a pupil of his father, later of Storioni at Cremona. In 1814 he was at Alba, then at Carmagnola for a short time, after which he located at Turin. He followed the Strad model and secured a fine, full tone of excellent quality, admired by players and connoisseurs.

presto (prĕs′-tō) *it.* Fast.

prestissimo (prĕs-tĭs′-sĕ-mō) *it.* Very fast.

primo (prē-mō) *it.* First; *tempo primo*, the first tempo used in a composition; abbreviated *Tempo Imo.*

program music. Music built upon a program; thus, a more or less definite musical delineation of events or moods. *Program music* that endeavors to imitate various sounds or noises is more properly termed "descriptive" music, and as such occupies a much lower plane. *Program music* has ancient authority, traceable even farther back than Bach. It is the antithesis of *absolute music*, which is self-derived and aims only at a logical development of whatever musical idea is contained in the thematic material,

Prokofief (prō-kō′-fē-ĕf) Serge Sergevitch [b. Solnzevo, Apr. 1891] Russian composer and pianist; pupil at the Petrograd Conservatory under Liadoff, Wihtol and Rimsky-Korsakoff. As a composer he is an innovator in rhythm and harmonic effects. His earlier works were quite revolutionary, but his later efforts appear to be more diatonic. Among his compositions are a number of operas, one of which *The Love for Three Oranges* was given by the Chicago Opera Company; there are also some ballets, a string quintet, a string quartet and a violin concerto, the latter played for the first time by Josef Szigeti with the Philadelphia Orchestra.

Prume (prüm) Francois-Hubert, [b. near Liège] June 3, 1816; d. July 14, 1849] Violinist and composer; first studied at the Liège Conservatory under Habeneck. After concert tours he became a teacher at the Liège Conservatory. He is best known today by a piece for violin and piano, *La Melancolie.*

Pugnani (pōōn-yä′-nē) Gaetano, [b. Turin, Nov. 27, 1731 d. there July 15, 1798] Violinist; one of the best of the older Italian players. He was first a pupil of Somis and later of Tartini, and therefore combined the two schools. He was important in preserving the classical style and in passing it on through his eminent pupils, Bruni, Viotti, and Polledro.

purfling A single or double line or stripe around the margin of the top and back of a violin; usually black, and consisting of strips of ebony inlaid or imbedded in the wood of the instrument.

Q

quartet (1) A composition for four solo instruments; as, the string quartet for two violins, viola and 'cello; or the piano quartet in which the piano replaces the second violin. This music is usually written in the sonata form. (2) An ensemble organization consisting of four solo players.

quasi (kwä′-zē) *it.* As if; somewhat like.

quatuor (kä-twôr′) *fr.* Quartet.

Quinot (kē-nō′) Jacques, [w. 1670-1680] French violin maker at Paris, whose work is excellent.

quintet (1) A chamber music composition for five solo instruments; for example, a piano with a string quartet; two violins, two violas, and 'cello; or the usual string quartet with an additional 'cello. (2) An ensemble organization consisting of five solo players.

R

Rabaud Henri [b. Paris, Oct. 10, 1873] French composer and conductor; son of a 'cellist; pupil of Massenet and Prix de Rome, 1895. As a composer, he may be classed with the modernists. He conducted the Boston Symphony Orchestra during the season 1918-1919 and returned to Paris as Director of the Paris Conservatoire. Among his works are a number of operas including *Marouf* and several symphonic poems.

Rachmaninoff (räkh-mä′-nē-nôf) Serge Vassilievitch [b. Onega, March 19, 1873] Russian composer and pianist; pupil at Petrograd Conservatory, under Zvieref, Siloti, Arensky and Taneief; he is one of the leading composers of the conservatively modern group and is one of the foremost concert pianists. His compositions include a trio, a 'cello sonata, and a number of works for violin and piano.

Raff (räf) Joachim, [b. Lachen, Switzerland, May 27, 1822; d. Frankfort, June 25, 1882] Composer; pupil at Würtemberg, and at a Jesuit school; turned to teaching school but kept up his music; studied, composition, piano and violin, by himself; later gave all his time to composition; under Liszt's influence took up modern music; 1877 director of Conservatory at Frankfort; wrote symphonies, overtures, concertos, chamber music, pieces for violin, for piano, many songs, etc.; his best known piece is the popular *Cavatina.*

rallentando (räl′-lĕn-tän′-dō) *it.* Gradually slower; abbr. *rall.*

Rambaux (räm-bō′) Claude-Victor, [b.1806-d.1871] French violin maker at Paris where he enjoyed a reputation similar to that of Lupot, Pique, Gand, Bernardel and Vuillaume. He was considered an expert on old violins.

Rameau (ră-mō′) Jean-Philippe, [b. Dijon, Sept. 25, 1683; d. Paris, Sept. 12, 1764] Composer; began the study of music early, at seven able to play at sight any harpsichord music placed before him, studied the organ and violin; played the latter instrument in a traveling opera orchestra; organist in several French cities, then at Paris, Avignon, Lyons, Clermont; returned to Paris and published his important work on harmony in which he established the modern system of referring chords to roots; took up composition for the stage and produced successful operas; his compositions for the harpsichord are important in the classical repertoire; some of the smaller numbers, in dance rhythm, have been transcribed for the violin, *Gavotte, Rigaudon, Tambourin.*

Rappoldi (räp-pôl′-dē) (1) Adrian [b. Berlin, Sept. 13, 1886] German violinist and teacher, son of Eduard; pupil of his father, Joachim and Wilhelmj; concertmaster of a number of European orchestras; professor of violin at Dresden Conservatory. (2) Eduard, [b. Vienna, Feb. 21, 1839; d. Dresden, May 16, 1903] Violinist; pupil in the Vienna Conservatory of Jansa and Boehm; after various engagements as player he was a teacher at the Berlin High School for Music and a member of the Joachim Quartet; concertmaster of the Court Opera, Dresden and head of the violin department of the Conservatory in that city.

rasch (rä′sh) *ger.* Lively, quick.

Rau (rôw) August, [b. 1866] One of the best modern German bow makers; pupil of Wilhelm Knopf. He followed Tourte closely in style and made good bows.

Ravel Maurice [b. Ciboure, Mar. 7, 1875] French composer; pupil at the Paris Conservatoire under de Beriot and Pessard; later he studied under Gèdalge and Fauré; he ranks as one of the leading modern French composers, influenced by Satie, Chabrier and Fauré. His compositions include *Tzigane,* for violin and piano, a string quartet and a sonata for violin and 'cello.

Raymann (Rayman) Jakob, [w.1620-1657] Violin maker possibly of Tyrolese birth, located in London in 1620 and made violins of a pattern between the Stainer and the Brescian. He was one of the first luthiers in England to make violins.

Rebikoff Vladimir [b. Krasnoyarsk, Siberia, May 19, 1866; d. Malta, Crimea, Dec. 1920] Russian composer; pupil at Moscow Conservatory and later of Mühler in Berlin; he has been called the "father of Russian modernism," because of his later works which were harmonically experimental. He was a distinguished composer and ranked high among his contemporaries. His compositions include a number of musico-dramatic works, and a large number of piano works, some of which have been transcribed for the violin.

recitative (rĕs-ĭ-tä-tēv′) *eng.* Musical declamation or recitation as opposed to strict melody.

Reger Max [b. Brand, Mar. 19, 1873; d. Leipzig, May 11, 1916] Distinguished German composer; studied under Riemann, later at Weisbaden, where he eventually taught; in 1907 he became music

director of the Leipzig Conservatory. As a composer, he is ranked among the leading modern intellectuals; he had a vast command of counterpoint and powerful harmonic tendencies. Among his compositions are works for violin and piano, including two Romances, several sonatas, some highly technical works for violin alone and a quantity of chamber music.

Rehfeld (rā′-fĕld) Fabian, [b. Tuchel, Prussia, Jan. 23, 1842] Composer; studied violin under Zimmermann in Berlin, player in court orchestra, leader and chamber musician; composed many pieces for the violin.

Reichel (rī-khĕl) A family of German violin makers mainly at Markneukirchen. Lütgendorff lists fifty makers of this name.

Reményi (rĕ-mān′-yē) Eduard, [b. Heves, Hungary, 1830; d. San Francisco, May 15, 1898] Violinist; pupil of Boehm at Vienna Conservatory. He was banished from Hungary for taking part in the Revolution of 1848 and began career of a virtuoso; securing amnesty in 1860 he was free to travel over Europe and began a series of tours which took him all over the world. He had a prodigious technic.

replica (rĕp′-lĭ-kà) *it.* A repeat; *senza replica*, without a repeat.

resilient Rebounding. A term applied to a type of bowing in which the natural elasticity of the bow stick is employed. See *spiccato*.

Respighi Ottorino [b. Bologna, July 9, 1879] Italian composer; pupil at the Bologna Liceo in Russia under Rimsky-Korsakoff, and in Germany under Bruch. One of the most remarkable composers of the modern Italian school. His works include a *Sonata* in *B minor* for violin and piano and a *Concerto Gregoriano* for violin and orchestra.

restéz (rĕs-tā) *fr.* Remain in the position; a change to another position is usually marked by the figures: II, III, etc.

rhythm A regular succession of pulsations, a cycle of accented tones separated by unaccented tones, of the same or different durations, long and short. It has been characterized as "the melody of monotone", for rhythm can be executed perfectly by a drum devoid of pitch.

ricochet (rĭk-ō-shä′) *fr.* A rebounding bow stroke, in which one drops the bow on the string and continues the stroke up or down, allowing the bow to rebound as many times as there are notes to be played *ricochet*, and as rapidly as the tempo may require. Use as little bow as possible, employing the upper part, but not too near the point. Throw the bow with the full width of the hair, holding the bow rather firmly at the moment of throwing, then relaxing the grip of the fingers; the fourth finger is usually raised from the stick.

Ries (rēs) (**1**) Franz, [b. Berlin, Apr. 7, 1846] Violinist and composer; pupil of his father Hubert; then of Massart and Vieuxtemps; excellent concert artist who gave up public playing because of nervousness and entered the music publishing business (Ries & Erler); wrote orchestral and chamber music and smaller pieces; his *Perpetual Motion* from the *Suite, Op.* 34 is much used. (**2**) Hubert, [b. Bonn, Apr. 1, 1802; d. Berlin, Sept. 14, 1886] Violinist and composer; pupil of his father, Franz Anton (a pupil of Salomon), and later of Spohr; in addition to his work as a player he was director of the Philharmonic Society, Berlin, concertmaster, teacher at the Royal Theatre Instrumental School; wrote a Violin School, studies and duets for two violins. (**3**) Louis, [b. Berlin 1830; d. London, 1913] Violinist; pupil of his father, Hubert and of Vieuxtemps. Member of Quartet of the Musical Union and second violin at the Popular Monday Night Concerts in London for thirty-eight years.

Rietz (rēts) Eduard, [b. at Berlin, Oct. 17, 1802; d. Berlin, Jan. 23, 1832] Violinist; pupil of Rode, and an intimate friend of Mendelssohn.

Rimsky-Korsakoff (rĭm′-skē-kôr′-sà-kôf) Nikolai Andreyevitch, [b. Tichvin, Russia, Mar. 18, 1844; d. near St. Petersburg, June 21, 1908] Composer; began music study at an early age, piano, 'cello and composition; student at the Naval Academy and an officer in the navy; inspector of marine bands, conductor of orchestra concerts; joined in the national music movement and became one of the leaders; wrote operas, symphonies, suites, chamber music, piano pieces, songs; airs from some of his operas, have been transcribed for the violin, *Song of India* and *Hymn to the Sun*.

Rinaldi (rē-näl′-dē) Gioffredo Benedetto, [w.1850-d. 1888] Italian violin maker; favorite pupil of Pressenda and was associated with Tarisio as an expert collector of old violins.

rinforzando (rĭn-fôr-tsän′-dō) *it.* A sudden emphasis or accent.

risoluto, (rē′-zō-lo͞o′-tō) *it.* Resolutely, energetically.

ritardando (rē′-tär-dän′-dō) *it.* Gradual retarding of the rate of movement; abbr. *rit.*

Rivarde (rē-vär′-dĕ) Sergei Achille, [b.1865] American violinist; pupil of Dancla and Wieniawski; won first prize at the Paris Conservatoire for violin playing; became concertmaster of the Lamoureux Orchestra; afterward leader of violin at the Royal College of Music in London.

Rivolta (rē-vōl′-tä) Giacomo, [w.1800-1834] Violin maker at Milan, follower of Gagliano; probably his pupil.

Robbrechts Andre, [b.1797-d.1860] Belgian violinist and teacher; pupil of Baillot and Viotti; was solo violinist to the King of Belgium; later became a celebrated teacher in Paris. de Bériot was one of his pupils.

Rocca (rōk′-kä) Giuseppe Antonio, [b. about 1810-d. after 1868] Violin maker at Turin and Genoa, pupil of Pressenda, whose work he nearly equalled. He copied the old masters, Stradivarius, Guarnerius and Maggini.

Rode (rōd) Jacques Pierre Joseph, [b. at Bordeaux, Feb. 16, 1774; d. there, Nov. 25, 1830] Violinist and composer; pupil of Viotti. As a violinist he ranked high in his time. His finest contribution is the set of twenty-four Caprices, thirteen Concertos and his joint work with Baillot and Kreutzer on a Method, adopted by the Paris Conservatory. Two famous pupils were Rietz and Boehm. Beethoven wrote his *Romance, Op.* 50, for Rode.

Rodiani (rō-dē-ä′-nē) (Rudiani) Giovita, [b. about 1545; d. after 1624] Violin maker at Brescia, possibly a workman for Gaspar da Salò, whose style and that of Maggini he followed. He used a yellow amber varnish.

Rogeri (rô-jā-rē) (**1**) Giovanni Battista,[b.about 1650; d. 1730] Violin maker of Brescia who studied with Nicolo Amati at the same time as Stradivarius. He followed Amati and some of his work has been undoubtedly credited to that master. (**2**) Pietro Giacomo [b. about 1680; d. after 1730] son of Giovanni Battista, whose work he did not quite equal. Violins with the name Domenico Rogieri, are sometimes found. They are usually ordinary in quality.

Rolla (rŏl′lä) Alessandro, [b. Pavia, Apr. 22, 1757; d. Milan, Sept. 15, 1841] Violinist; leader and conductor at La Scala theatre, Milan, and professor in the Conservatory of that city; he had a fancy for the viola and wrote concertos for that instrument; Paganini was his pupil for some months.

romance *fr.*, **romanza** *it.*, **romanze** *ger.* In literature, a poem of narrative character relating some gallant adventure. In music the term is applied to a composition of melodic content which suggests a love story or romantic incident. The form is somewhat indefinite, for the music is the expression of personal sentiment which rejects the fetters of precise form.

Rombouts Peter, [b.1674-d. after 1735] Dutch violin maker at Amsterdam, pupil of Jacobs.

rondo A form of composition in which the repetitions of the main theme alternate with several episodes or contrasting passages, usually in related Keys called "departures." In the more elaborate rondos the episodes are replaced by more definite themes resulting in three principal themes. Calling these themes in order, A, B, and C—the structure is: A B A C A B and coda. This shows the repetition, the coming "round" again of the main theme A, following each departure.

Ropartz Guy [b. Guingamp, June 15, 1864] French composer; pupil of Cèsar Franck and Massenet; director of Conservatory at Nancy and at Strasburg. His music, said to be akin to the popular songs of Brittany, and largely based upon religious inspiration, include two string quartets, two sonatas for 'cello and piano, two sonatas for violin and piano, and a trio for violin, piano and 'cello, as well as a number of smaller pieces for violin.

Rosen Max, [b.1900] Roumanian violinist; pupil of Mannes and Auer; début in Dresden, under Fritz Reiner; toured Germany, Denmark, Norway and Sweden; New York début in 1918.

Rosiero (rō-syā′-rō) Rocco, [w.1730] Violin maker at Cremona. He was a good workman and his instruments have been sold under more celebrated labels.

Rota (rō′-tä) Giovanni, [w.1795-1810] Violin maker at Cremona; his isntruments are ordinary in quality.

Rovelli (rōv-ĕl′-lē) Pietro, [b. Bergamo, Feb. 6, 1793; d. there, Sept. 8, 1838] Violinist and composer; pupil of his grandfather, Giovanni Battista and later of Kreutzer; played at Weimar, Münich, Vienna and finally settled at Bergamo. Molique was his pupil; he wrote two sets of *Caprices* still used by teachers.

Roze [w.1701-1760] French violin maker at Orleans; his work suggests the Mirecourt style.

rubato (rōō-bä′-tō) *it.* Literally "robbed". A license based on the principle that notes of the same printed value are not played exactly alike in artistic performance, and that some of the members of a passage may be shortened and others lengthened providing that the actual time value of the measure is not changed. Later the principle has been extended to cover the limits of a phrase.

Rubinstein (rōō′-bĭn-stīn) (**1**) Anton, [b. in Bessarabia, Nov. 28, 1829; d. St. Petersburg, Nov. 20, 1894] Composer; first lessons in piano playing from his mother, then from Villoing; showed great talent and made tours; founded the St. Petersburg Conservatory in 1862; made successful concert tours including the United States; wrote several operas with indifferent success, an *"Ocean" Symphony* and two piano concertos, chamber music including sonatas for violin, for 'cello, and for viola; piano pieces, songs; his *Melody in F* and the air commonly known as *Kammenoi Ostrow* are used by players and teachers. (**2**) Nicholas [b.1835-d.1881] brother of Anton. An excellent pianist; studied with Kullak and Dehn in Berlin; in 1859 founded the Russian Musical Society and in 1864 the Moscow Conservatory. Tschaikowsky's Trio, Op. 8, "to the memory of a great Artist" was dedicated to Nicholas Rubinstein, in those words. (**3**) Erna [b.1906] Hungarian violinist; a pupil of Hubay; toured Europe and America.

Ruggeri (rū-jā′-rē), A family of violin makers at Cremona, not to be confused with Rogeri at Brescia (**1**) Francesco [w.1645-1700] the oldest and most important of the family; pupil of Nicolo Amati whose model he followed, both the small and the large Amati types. (**2**) Giacinto Gio Battista. [w.1666-1696] son of Francesco and his pupil, but not his father's equal. (**3**) Vincenzo, called "il Per" [w.1690-1735] son of Francesco, whose excellence he did not reach.

ruhig (rōō′-ig) *ger.* Calmly; equiv. of *tranquillo.*

Ruppert Franz, [w.1800-1809] German violin maker of Erfurt; he was a fair workman and used various

models. His lower arched instruments usually have the better tone; he used a dark brown varnish.

Rust (rōōst) Friedrich Wilhelm, [b. Worlitz, Germany, July 6, 1739; d. Dessau, Mar. 28, 1796] Violinist; pupil of his brother who had played in Bach's orchestra at Leipzig, in composition, organ and piano of Friedemann and Emanuel Bach, later in violin of Benda, Tartini and Pugnani; music director at Dessau.

S

Sacchini (sä-kē′-nē) (**1**) Sabbatino (Sebastiano), [w. 1670-1686] Italian violin maker at Pesaro possibly a pupil of Mariani. (**2**) Antonio Maria Gasparo, [b. Pozzuoli, July 23, 1734 d. Paris, Oct. 7, 1786] Composer, famed for operatic works; pupil of Forenza, violin; Manna, singing; and Piccini, composition. Composed six trios, six quartets and six harpsichord sonatas with violin.

Sacquin (să′-kăN) ——, [b. about 1811-d.1860] French violin maker at Paris, possibly a pupil of Aldric. His basses were highly esteemed.

Saenger (sāng′-ĕr) Gustav, [b. New York, May 31, 1865] American violinist, composer and editor; pupil of Richter, Damrosch and Meyer; has written many violin compositions, many of which are valuable for teaching.

Saint George Chevalier de, [b.1745-d.1799] West Indian violinist; pupil of Leclair; noted for his eccentricities; a renowned artist of his time; composed a number of sonatas, suites and concertos for the violin.

Saint-Lubin (săN′ lü-băN) Léon de, [b. Turin, July 5, 1805; d. Berlin, Feb. 13, 1850] Violinist; pupil of Polledro and Spohr; concertmaster at Vienna and Berlin; composed operas, concertos, and quartets.

Sainton, (săn-tôN) Prosper, [b. Toulouse, June 5, 1813; d. London, Oct. 17, 1890] Violinist; pupil of Habeneck at the Paris Conservatory, a prize winner. After concert tours he went to London as professor at the R.A.M. The eminent English composer, A. C. Mackenzie, was one of his pupils.

Saint-Saëns, (săN-säNs) Charles-Camille, [b. Paris, Oct. 9, 1835; d. Dec. 1921] Composer; began music study as a mere child and then entered the Paris Conservatory, studying the piano, organ and composition; for a number of years organist in Paris, and then giving his time to composition, concertizing and conducting his own works; wrote in all forms, operas, ballets, incidental music, oratorios, orchestral works, concertos for piano, violin, 'cello chamber music, piano pieces, songs, choruses,etc.; airs from his operas have been transcribed; a favorite is *The Swan*. His *Concerto in B minor* is in the repertoire of every concert violinist.

saite (sī′-tĕh) *ger.* String.

Salò Gaspar da. See Bertolotti.

Salomon (**1**) Jean-Baptist-Deshayes, [b.1740-d. after 1772] Paris violin maker whose style suggests that of Chappuy and Guersan. (**2**) Johann Peter [b.1745-d.1815] German violinist; member of the Electoral Orchestra; went to London and became famous as a quartet player and conductor of the concerts which figured so largely in Haydn's career.

saltarella *it.* A very rapid dance in 2-4, 6-8 or 6-4 measure with wide skips; similar, somewhat, to a *Tarantella.*

saltato (sal-ṭä′-tō) *it.* A springing bow stroke.

Santaguiliani (sän-tä-gwē-lyä′nē) Gaetano, [w.1804-] Italian violin maker at Vicenza.

Santo (Sanzo, Sanzio) Santino, [w.1684-1700] Violin maker at Milan whose work is in the Grancino style and excellent in quality.

saraband. A stately dance of Spanish origin in slow 3-4 or 3-2 measure, with the second note usually prolonged through the second and third beats of the measure.

Sarasate, (sär′-ä-sä′-tē) Pablo de, [b. Pamplona, Spain, Mar. 19, 1844; d. Biarritz, Sept. 21, 1908] Violinist and composer; as a boy of ten he pleased Queen Isabella so much by his playing that she gave him a fine "Strad". He was a pupil of Alard at the Paris Conservatory and took up the career of virtuoso and soon ranked as one of the great masters of the art. His compositions require a fine technic and are mainly in the Spanish style, on national airs. His *Zigeunerweisen, Jota Aragonesa,* and his *Spanish Dances* are in the repertoires of all concert violinists.

Sartory (sär-tō′-rē) Eugéne, [b. 1871] A bow maker at Paris, with a reputation for excellent workmanship. He studied with Charles Peccate and Alfred Lamy. His bows are stamped Sartory.

Saslavsky (săs-läf′-skē) Alexander, [b.1876-d.1924] Russian violinist; pupil of Grün; concertmaster of the New York Symphony Orchestra and Russian Symphony Orchestra; organizer of the Mendelssohn Trio Club of New York, and the Saslavsky String Quartet.

Satie Eric [b. Honfleur, May 17, 1866, d. 1923] French composer; pupil at the Paris Conservatoire; as a composer his ideal grounded itself in the Gregorian mode, wherein he found the most original harmonic effects; his works are legitimately ranked with the masterpieces of Debussy. A number of orchestral works and piano collections are rapidly gaining in popularity. His titles, often misleading, are whimsical and ironic; *Cold Pieces, Pear-shaped Pieces, Limp Preludes* "to a dog," and a *Prelude to the Heroic Gates of Heaven,* dedicated to himself.

Sattel (sät′-tĕl) *ger., sillet, fr.* Literally saddle: the nut of a violin; the piece of wood between the peg-box and the fingerboard which keeps the strings separated. **Sattellage** (sät′-tel-lä′-gĕ) *ger.* The Half-position. **sattelmachen** (sät′-tĕl-măk′-ĕn) *ger.* Literally to make a ridge; it is applied to the function of the first finger in stopping a string

preparatory to producing an *artificial harmonic*; also the thumb in 'cello playing.

satz (säts) *ger.* A movement or division of a large work; *erster satz;* first movement or part.

Saunier (sō-nē-ā) Edmond, [b. about 1730-d. after 1783] Violin maker at Bordeaux and Paris; made excellent violins, and is thought to have been the teacher of Pique.

Sauret (sō-rā) Emile, [b. Dun-le-Roi, France, May 22, 1852 d. Feb. 12, 1920] Violinist and composer; pupil of Vieuxtemps and de Bériot. In addition to his career as a concert artist in which he had great success he taught in Berlin, Geneva, and London; 1903-06 he was at the Chicago Musical College. He wrote many compositions for the violin, etudes and a *Gradus ad Parnassum* for violinists, Op. 36. The Scandinavian violinist and composer, Tor Aulin was one of his pupils.

sautille (so-te'-ya) *fr.* Same as *saltato* and the *spiccato.*

Sauzay (sō'-zā) Charles Eugene, [b.1809-d.1901] French violinist and teacher; pupil of Baillot at the Paris Conservatoire, where he won first price in 1825; member of the Baillot Quartet.

Savicki (så-vĭtch'-kē) (Savitzky) Carl Nikolaus, [b.1792-d.1850] Violin maker at Vienna, of Polish birth; a much esteemed maker in his time; he followed the broad Strad pattern, used fine wood and a brown to reddish yellow varnish; he made a copy of Paganini's Guarnerius which greatly pleased the violinist.

Scharwenka (shär-vĕn'-kä) Xaver, [b. Samter, Posen, Jan. 6, 1850; d. Jan. 1925] Composer; pupil at Kullak's Academy, Berlin; teacher there and then made concert tours; established Scharwenka Conservatory in Berlin, 1880; in New York for some years; director of Klindworth-Scharwenka Conservatory, Berlin; established a Master School in Berlin, in 1914; wrote an opera, a symphony, several piano concertos, chamber music and brilliant piano compositions; the celebrated *Polish Dance* has been transcribed for violin.

Scheinlein (shīn'-līn) (**1**) Matthäus Friedrich, [b.1710-d.1771] Violin maker at Langenfeld, Germany; followed Mittenwald models. (**2**) Johann Michael [1751-1794] his son, was a better maker than his father.

scherzando (skār-tsän'-dō) *it.* Playfully.

scherzo (skār'-tsō) *it.* Literally a jest or joke. Used as a term for music in quick tempo, rhythmically and harmonically piquant, and calling for a delicate rendering.

Schleifer (shlī'-fĕr) *ger.* (**1**) A slur, or slurred note. (**2**) A rapid figure consisting of several *grace* notes. (**3**) A slow, gliding waltz.

schleppend (shlĕp'-pĕnd) *ger.* Dragging; equiv. of *rallentando.*

Schmidt German, violin makers in various cities of whom Lutgendorff mentions twenty-two. He gives the highest rank to (**1**) J(ohann) G(ottfried) [w. 1790-1825] of Cassel. He followed Italian models, principally Strad, with success. (**2**) Ernst Reinhold [b.1857] a maker at Markneukirchen who uses as trademark "Schmidt's Standard" for violins and bows.

schnell (shnĕl) *ger.* Fast, quick; equiv. of *presto.*

Schönberg Arnold [b. Vienna, Sept. 13, 1874] Austrian composer and theorist; largely self-taught, but studied a short time with Zemlinsky; as a composer he ranks among the leading modernists of Europe. His compositions include *Verklärte Nacht, Pelleas et Melisande* and the *Kammersinfonie* for orchestra, a number of songs and a number of string quartets. His revolutionary tendencies created much dissension at the time his works first came under public notice. He had to write a new text-book in order to expound some of his theories and principles, and the devices he employed.

Schönfelder (shān'-fĕl-dĕr) Johann-(Hans) Adam, [b.1707-d.1763] German violin maker at Neukirchen; he used a yellow or reddish brown varnish.

Schonger Franz, [w.1750-1776] German violin maker at Erfurt; son and pupil of Georg Schonger. He followed the Italian models, used a high arch and a brown varnish. His violins are somewhat thin at the top, but his 'cellos are excellent.

Schorn, Johann Paul, [w.1680-1716] Austrian violin maker who ranks close to Albani.

Schradieck (shrä'-dĕk) Henry, [b. Hamburg, Apr. 29, 1846; d. New York, Mar. 25, 1918] Violinist and omposer; pupil of his father, then of Léonard at Brussels, and finally of David at Leipzig; teacher at the Moscow Conservatory, 1864-68; at Leipzig Conservatory; professor at the Cincinnati College of Music, 1883-89 and conductor of symphony concerts; head of violin departments at National Conservatory, New York and Broad St. Conservatory, Philadelphia; wrote valuable technical studies for the violin much used by teachers, particularly the School of Violin Technic. His daughter Alice Schradieck (Aue) is a successful teacher in Montclair, N.J.

Schubert (shōō'-bĕrt) (**1**) François (Franz), [b. Dresden, July 22, 1808; d. there Apr. 12, 1878] Composer and violinist; father a concertmaster at Dresden; the boy also studied with Lafont at Paris; member of royal orchestra at Dresden and later concertmaster; composed etudes, concerted numbers, and pieces for the violin; best known for *L'Abeille* (The Bee). (**2**) Franz Peter, [b. Vienna, Jan. 31, 1797; d. there Nov. 19, 1828] Composer; pupil in violin playing of his father, a schoolmaster, of the parish organist in piano, organ, singing and harmony, and then a pupil in the school for court singers; here he played first violin in the orchestra, at home musical gatherings he usually played viola; began composition as a youth and wrote his great song, *The Erl King* at the age of seventeen; he wrote dramatic works but had no success as an opera composer; his fame rests in part on his songs;

among his symphonies a great favorite with the public is the *Unfinished*; his quartets are part of the chamber music repertoire, and many of his pieces for the piano are classics; some of the songs have been transcribed for the violin, notably the beautiful *Serenade* and the *Ave Maria*.

Schumann (shōō′-män) Robert, [b. Zwickau, Germany, June 8, 1810; d. near Bonn, July 29, 1856] Composer; showed musical talent as a boy but was not encouraged to study; in spite of this he gained considerable skill as a pianist; at the age of twenty he became a pupil of Wieck, a celebrated teacher in Leipzig and worked so hard at technic that he injured a tendon and was obliged to give up the idea of a career as a concert pianist; turned to composition and literary work; as a song composer he stands on a level with Schubert; his symphonies and concertos are in the concert repertoire, his chamber music is used by string quartets, and his piano compositions, in large and small forms, are among the classics; the smaller violin pieces by which he is known to the student are mainly transcriptions of piano pieces, such as *Träumerei*, *Nocturne*, etc.

Schuppanzigh (shōōp′-pän-tsĭgh) Ignaz, [b. Vienna, 1776; d. there Mar. 2, 1830] Violinist; said to have studied under A. Wranitzky, a much esteemed Viennese teacher; leader of Prince Razumovsky's private quartet which studied the quartets of Beethoven under the composer, also played those of Mozart and Haydn. Mayseder, who played in the Quartet, was said to have been his pupil.

Schuster (shōō′-stĕr) Johann Christian, [b.1753-d.1820] Violin maker at Markneukirchen whose label says "aus Prag." His instruments are fair in quality.

Schwartz George Friedrich, [b.1785-d.1849] a bow maker at Strassburg whose bows are prized although they are often heavier than the average player prefers. They are stamped "Schwartz, Strassbourg."

Schweitzer Johann Baptist, [b. about 1790-d.1865] Austrian violin maker who also worked at Budapest; pupil of Geissenhof, whose excellence as a maker he approached quite closely. His 'cellos were much in demand.

score An arrangement of the parts of a composition in single staves, with bars drawn across all parts to connect the simultaneous measures.

Scott Cyril Meir, [b. Oxton, England, Sept. 27, 1879] Composer; pupil at Hoch's Conservatory, Frankfort; turned to the impressionist school of Debussy and has been a consistent follower of that composer; his works include compositions for the orchestra, chamber music, voice and orchestra, songs and piano pieces; a Sonata for violin and piano and a number of smaller works including an *Irish Dance*, and *Irish Lament* are available for violinists.

scroll The curved head at the end of the neck, beyond the peg box of a violin usually carved to resemble a scroll.

Sebald Alexander, [b.1869] **Hungarian violinist and** composer; pupil of Saphir and César Thomson; member of the Leipzig Gewandhaus Orchestra; toured Europe in 1903, and United States in 1910; taught violin in Chicago; composer of a number of solo pieces and a method. Played the 24 Paganini Caprices on one program.

sec (sĕk) *fr.* Dry, cold, without color.

secondo (sĕ-kŏn′-dō) *it.* Second; abbreviated *2do* or *IIdo*.

segue (sā′-gwā) *it.* Follow at once, or in a similar style.

Seidel (sī′-dĕl) Toscha, [b. Odessa, Nov. 4, 1900 Violinist; studied in Odessa and Berlin, and with Auer, 1912-15; a distinguished virtuoso of the present.

semplice (sĕm-plē-chĕ) *it.* Simply.

sempre (sĕm′-prā) *it.* Always.

Senaillé (sĕ-nä′-yā) (Jean Baptiste) [b. St. Germain, Nov. 23, 1687; d.] Violinist, pupil of Anet (known as Baptiste) who studied with Corelli; during an Italian tour he is thought to have had lessons from Vitali; he was one of the best violinists of France in his time and influenced the first development of the art in France along with Leclair.

senza (sĕn′-tsä) *it.* Without; *senza rep.*, without repetition.

septet A composition in seven voice parts or for seven solo instruments.

Seraphin (sĕ-rä′-fĭn) Santo, [w.1678-1737] Venetian violin maker; a pupil of Nicolo Amati, whose model he followed. The tone of his violins is clear and delicate.

Sevcik (shĕf-chĭk) Ottokar, [b. Horazdowitz, Bohemia, Mar. 22, 1852] Violinist and composer; first lessons from father, then studied with Bennewitz; after various engagements was appointed professor of violin at the Imperial Music School in Kiev but left there in 1892 to go to the Conservatory at Prague; head of the Master School of violin playing at Vienna, 1909; in the United States, head of violin department, Ithaca Conservatory. He has many distinguished pupils, among them Kubelik, Kocian, Marie Hall, Ondricćk, Vivien Chartres, Leon Sametini, Sicard, Zacharewitsch, Sascha Culbertson, Zimbalist, Marie Herites, Franz Lange and Otto Meyer.

seventh chord A chord of four members in which the degrees have the scale succession 1, 3, 5, 7 counting the lowest note as 1; for example, *C-E-G-B* or *D-F-A-C*, or *G-B-D-F*.

Severn Edmund, [b. Nottingham, England, Dec. 10 1862] Violinist, teacher and composer; pupil of his father, a violinist, who settled in Hartford, Conn., in 1866; later studied in Boston under Listemann, and in Berlin under Wirth, composition with Philip Scharwenka, later with Chadwick in Boston; lived in Springfield, Mass., and in 1897 went to New York, as teacher and composer; has written in the large forms, symphonic poems, overtures, fantasy, con-

certo, string quartet, sonata for violin and piano, and many pieces for the instrument; his *Norse Dance* is a fine bravura number of moderate difficulty. Among his pupils are Ferdinand Fillion, professor of violin at Toronto Conservatory, René Herbert, Raymond Meyerhoff and Laura Jones.

sextet A composition in six voice parts or for six solo instruments.

Seydel (sī-dĕl′) Irma, [b. Boston, Mass., Sept. 27, 1896] American violinist; pupil of her father, and of Loeffler.

sforzando (sfôr-tsän′-dō) *it.* **sforzato** *it.* (sfôr-tsä′-tō) Forced; that is, the execution of a note or a chord with sudden emphasis. In bowing this effect is made by a sudden pinching of the stick followed by an immediate relaxation of the muscles of the hand and the arm.

Sgambati (sgȧm-bä′-tē) Giovanni, [b. Rome, May 18, 1843; d. there, Dec. 14, 1914] Composer; studied under local tecahers and became a fine pianist; a pupil of Liszt at Rome; made concert tours and appeared as pianist and conductor; established a music school in Rome later taken over by the government; composed for the orchestra, chamber music, piano and a number of songs; a few pieces for violin are available.

shift A change in the position of the left hand in relation to the fingerboard; as from the first to the third position. This action requires much practice in order to become more or less automatic. It should have the closest attention in order to secure good intonation.

Sibelius (sē-bāl′-yŭs) Jean, [b. Tavastehus, Finland, Dec. 8, 1865] Composer; studied the violin and gave attention to chamber music; 1886-1889 a pupil at the Helsingfors Conservatory, later studying in Berlin and Vienna; in 1893 he was appointed teacher of composition at the Helsingfors Conservatory, and several years later received an annual stipend from the government in consideration of his services to Finnish music; he is the most eminent composer in Finland and follows the characteristics of the folk music of his country; he has written for the stage, for orchestra, including some smaller works, a violin concerto, two violin and piano sonatas, besides other chamber music, piano pieces, songs and choruses.

siciliana, (sē-chē-lēä-nä) *it.* A Sicilian peasant dance of a slow pastoral nature in 6-8 or 12-8 measure.

sillet (sē-yā′) *fr.* Nut. Usually applied to the nut or thumb-screw at the end of the bow stick, used to adjust the tension of the bow-hair; in general, to that part of the bow. **grand sillet** (grȧN′-sē-yā′) *fr.* Large nut; the *button* at the lower end of the violin to which the tail piece is attached by means of a gut loop. **petit sillet** (pŭ-tē′-sē-yā′) *fr.* Little nut; the nut situated between the peg-box and the fingerboard of the violin.

Silvestre (**1**) Pierre, [b.1801-d.1859] French violin maker at Lyons. He was trained at Mirecourt and later worked in the shops of Lupot and Gand in Paris; in 1829 he located at Lyons. He made excellent instruments. (**2**) Hippolyte [b.1808-d.1879] his younger brother, learned his craft at Mirecourt and then spent some time in Paris in the shop of Vuillaume. From 1831-1848 he worked with his brother at Lyons and then located at Sommervillers.

simile (sē-mē′-lā) *it.* In the same manner.

Simon (sē-môN) (**1**) Antoine [b. France, 1851] French composer; pupil at the Paris Conservatoire; studied piano under Marmontel and Matthias; went to Moscow in 1871; became conductor of one of the principal theatres; professor of piano at the Philharmonic School and "Inspector" of the Alexander Institute. He has composed operas, a pantomime, chamber music and smaller works for voice, piano and violin. (**2**) P., [b.1808-d.1882] A bow maker at Paris. He studied under D. Peccate whose business he purchased in 1847; prior to that he had worked for a number of years for Vuillaume. He and Henry worked together 1848-1851. His bows are stamped Simon, Paris.

Simonelli Italian violinist, composer and theorist; date of birth unknown; however he was one of the teachers of Corelli.

Simonetti (sē-mō-nĕt′-tē) Achille, [b. Turin 1859] Composer and violinist; pupil of Sivori, Dancla and Massenet; member of London Trio; composed violin sonatas and a number of smaller pieces.

Simonin (sē-mō-năN) Charles, [b. about 1815; d after 1875] Violin maker; trained at Mirecourt and later a workman for Vuillaume. He lived in Geneva and Toulouse. He used the Guarnerius model more than others.

Simoutre (sē-mōōtr) (**1**) (Nicolas, [b.1788-d.1870] French violin maker at Mirecourt and in his later years at Metz. He was a pupil of Nicholas Lupot but located at Mirecourt in 1817, where he had many talented pupils among them the Vuillaume brothers and Mougenot. He used a large model, principally Strad and Guarnerius. (**2**) Nicolas Eugene [1839-1908] son and pupil of preceding worked at Basel and Paris and had an excellent reputation. One of his violins is exhibited in the same glass case with Paganini's *Guarnerius* at the Municipal Palace, Genoa.

Sinding (sĭn′ding) Christian, [b. Köngsberg, Norway, Jan. 11, 1856] Composer; studied with Norwegian teachers and then at Leipzig where Schradieck was one of his teachers; located in Christiania as a teacher and composer and was later enabled to continue his studies in Germany by reason of a government grant; after his return this was continued so that he might devote himself entirely to composition; he was professor of composition at the Eastman Conservatory of Music, Rochester, N.Y., 1921-1922; his most distinctive work is in the large forms, for orchestra and chamber

music; a number of his piano pieces have been arranged for violin, *Rustle of Spring* and *Romance.*

Singelée (săNzh′-lā) Jean-Baptiste, [b. Brussels; Sept. 25, 1812; d. Ostend, Sept. 29, 1875] Composer and violinist; composed many violin pieces and arranged fantasias on operatic airs.

Singer (sĭng′-ĕr) Edmund, [b. Totis, Hungary, Oct. 14, 1830; d. Stuttgart, Jan. 23, 1912] Violinist; pupil of Boehm at Vienna and for a time at the Paris Conservatory; violinist at Pesth, Weimar and at Stuttgart where he was professor in the Conservatory.

Sinsheimer (sĭn′-shī-mĕr) Bernard, [b.1870-] American violinist; pupil of Joachim and Léonard; taught violin in New York; founded the Sinsheimer String Quartet.

Sitt Hans, [b. Prague, Sept. 21, 1850; d. Leipzig, Mar. 10, 1922] Bohemian violinist and composer, pupil of Bennewitz and Mildner; teacher at the Leipzig Conservatory in 1883; second violin of the Brodsky Quartet; composed many interesting violin pieces and a method.

Sivori (sē-vô′-rē) Ernesto Camillo, [b. Genoa, Oct. 25, 1815; d. there, Feb. 19, 1894] Violinist; began his studies with local teachers, one of whom, Costa, had been a teacher of Paganini; in 1823 Paganini took an interest in him and taught him, turning him back again to Costa until 1837 when Paganini returned to Genoa; to increase virtuosity in the boy's playing Paganini placed him under the care of Dellepiane who completed his training; Sivori was now an accomplished player and began his career as a concert artist which he kept up until he had passed his fiftieth year. He had no pupils.

slur A curved line above or beneath two or more notes to indicate that they are to be played without change of bow direction.

Smetana (smĕt′-ä-nä) Bedrich [b. Lytomsyl, Apr. 2, 1824, d. Prague, May 12, 1884] Czechoslovakian composer and founder of modern Czechoslovakian music; pupil at Proksch's Music School; director of Gothenburg Symphony Orchestra (Sweden); later director of the National Theatre at Prague. His compositions include a trio, two string quartets, two duos for violin and piano, as well as transcriptions from some of his larger works.

smorzando (smôr-tsän′-dō) *it.* Smothered; equivalent of *diminuendo.*

Sneider Joseph, [w.1701-1718] Violin maker at Pavia, probably of German origin; pupil of Nicolo Amati and an excellent maker. His varnish is a transparent yellow or light brown; the arch of his violins is medium high.

Soliani (sō-lyä′-nē) Angelo, [b.1752-d. after 1810, Italian violin maker at Mantua and Modena whose style resembles that of Guadagnini; he used both a low and a high arch, an amber yellow, or rich fiery red varnish. His instruments are desirable for orchestral use.

solo *it.* Alone. A passage or a composition for a single player or instrument.

Somis (sō′-mēs) Giovanni Battista, [b. Piedmont, 1676; d. Turin, Aug. 14, 1763] Violinist; pupil of Corelli and teacher of Leclair, Pugnani, Giardini and Chabran.

sonata (sō-nä′-tà) *it.* A composition in three or four movements. The first is usually in what is known as "sonata-form". This is developed from two principal themes in contrasting Keys, the elaboration consisting of the use of the more striking points of the theme in various related Keys, in higher or lower octaves to produce a climax, and otherwise express the thought of the composer. The second movement is usually in slow *tempo;* the third may be a *minuet* or in the *scherzo* style, or if only three movements are used, it may be in the *rondo* or a modification of the form used in the first movement. A composition of similar style but shorter and less elaborate is called a *sonatina.*

sordino (sôr-dē′nō) *it.* **sourdine** (sōōr-dēn′) *fr.* Mute of the violin; *con sordino,* use the mute; *senza sordino,* discontinue mute.

sostenuto (sōs-tā-nōō′-tō) *it.* Sustained.

sound post A small round piece of wood which separates the back from the top on the inside of a violin. It is located just below the *A* string and slightly toward the neck from the foot of the bridge on the *E* string side.

sotto (sot′-to) *it.* Under, below; *sotto voce,* subdued tone.

Sowerby Leo [b. Grand Rapids, Mich., May 1, 1895] American composer; pupil of Lampert, Grainger and Anderson; he belongs to the younger generation of American composers and is rapidly gaining fame both as composer and pianist. His compositions include a violin concerto, a string quartet and a suite for violin and piano.

Spalding Albert, [b. Chicago, Aug. 15, 1888] Violinist and composer; studied at the Bologna Conservatory in Italy and then with Lefort at Paris where he made his début in 1905; made successful tours in Europe and the United States; served in the U. S. Army, 1917-19, mainly in Italy; has written large and small works for the violin; best known to teachers and students by his *Alabama.*

spianato (spyä-nä′-tō) *it.* Smooth, even, *legato.*

spiccato (spĕk-kä′-tō) *it.* A short detached style of bowing, much used in the "perpetual motion" style of composition. For moderate speed the middle of the bow is used; for a rapid tempo the player will strike the string at a point a little above the middle, near the upper third of the bow. With strength and flexibility of the wrist,the bow is readily made to rebound, the momentum of the rapid motion supplying the bounding action. It is recommended that the study of the *spiccato* begin at a moderate tempo, the bow held firmly but with a loose wrist. As the speed is increased the bow will begin to rebound. Care must be taken to coordinate the action of the

fingers with that of the bow so that the finger is firmly on the string at the instant the bow strikes the string; the free right wrist permits the change from string to string without a break in the stream of tone. A type of resilient bowing.

Spiering Theodore [b. St. Louis, Sept. 5, 1871; d. Berlin, Aug. 11, 1925] American violinist, conductor and teacher; pupil of father, Schradieck, and at Berlin Hochschule under Joachim; member of Theodore Thomas' Orchestra; founder of the Spiering Quartet; taught violin at Chicago Conservatory, Stern Conservatory, Berlin; conductor of Neue Freie Volksbühne, Berlin and New York Philharmonic orchestra under Gustav Mahler; also Woman's Orchestral Club, Brooklyn, N.Y., appointed conductor of Portland (Oregon) Symphony Orchestra in 1925. Composer of studies for the violin and editor of many of the violin classics; editor-in-chief of *The International Library of Music for Violinists.*

spirito (spĭ-rē-tō) *it.* Spirit; *con spirito*, with spirit.

Spohr (spôr) Louis, [b. Brunswick, Apr. 5, 1784; d. Cassel, Oct. 22, 1859] Violinist and composer; pupil of several amateur players, then of players in the court orchestra, and finally of Franz Eck; gradually he gave more time to conducting and to composition, writing operas, oratories, symphonies, chamber music, concertos, and his Violin School, long a standard; among his distinguished pupils were H. Ries, St. Lubin, David, Bott, Blagrove, and Bargheer.

staccato (stȧk-kä′-tō) *it.* Detached tones. Indicated by round dots over the notes.

Stadlmann (1) Daniel Achatius, [b. about 1680-d. 1744] Viennese violin maker, considered one of best of his time and a fine workman in the style of Stainer. (2) Johann Joseph [b.1720-d.1781] his son and successor was also a fine workman, although he often used a very high arch.

Stainer (stī-ner) (1) Jakob, [b.1621-d.1683] Tyrolese violin maker, who worked at Absam, the greatest master of the German school, and founder of a style which had many followers. He is thought to have spent part of his year of wandering at Cremona and in the shop of Amati. He is generally considered to have used a high arch. However it is to be kept in mind that the very high model often called "Stainer" is the work of imitators who traded on the name of the master. Actually the typical Stainer model is not much higher than the Italian of his time. (2) Marcus Stainer [about 1619; after 1680] was probably a brother and pupil of Jakob. He was a clever workman but inferior to Jakob.

Stamitz (stä′-mĭts) Johann Wenzl Anton, [b. June 19, 1717; d. Mannheim, Mar. 27, 1757] Violinist; his compositions show him to have been a great and brilliant player; a fine conductor who made the Mannheim orchestra famous throughout Europe; Cannabich and his two sons Carl and Anton were his most famous pupils; Kreutzer was a pupil of Anton.

steg (stakh) *ger.* Bridge; *am steg*, at the bridge equiv. of *sul ponticello.*

stentando (stĕn-tän′-dō) *it.* Delaying, retarding.

stentato (stĕn-tä′-tō) Slow, forced.

Stock Frederick August [b. Jülich, Germany, Nov. 11, 1872] American conductor and composer; son of bandmaster; pupil of his father, later studied at the Cologne Conservatory, where he was a pupil of Japha in violin, Zoellner, Humperdinck and Wüllner in composition; member of Municipal Orchestra, Cologne, of Theodore Thomas' Orchestra, Chicago, and later became assistant under Thomas, and finally conductor of the Chicago Symphony Orchestra. He has composed in the larger forms, including symphonic works, chamber music, a violin concerto and some smaller works for voice, piano and violin.

Stoessel (stās′-ĕl) Albert Frederic, [b. St. Louis Oct. 11, 1894] Composer and violinist; studied locally and then at Berlin under Wirth and Hess; made tours and served with the U.S. army in the war in Europe; took up concert work again and located in New York; conductor Oratorio Society; professor of music, New York University; has written chamber music, violin pieces and songs.

Stoeving (stā′-vĭng) Paul [b. Leipzig, May 7, 1861] German violinist, composer and author; pupil at the Leipzig Conservatory under Schradieck and later in Paris under Hubert Lèonard. Teacher at the Königsberg Conservatory; concertmaster and soloist of a symphony orchestra in Hamburg; professor at the Guildhall School of Music, and Trinity College of Music, London. Later came to the U.S. where he is head of the violin department in the N.Y. School of Music and Art. Among his compositions are a violin concerto, a string quartet, a *Romance* for violin and orchestra and many smaller pieces, including much study material. His literary works include "The Art of Violin Bowing," "Story of the Violin," "Elements of Violin Playing; Sixty-five Lessons for Teachers and Students and a "Key to Ševcik's Works," "Whys andWherefores," "How to Teach the Violin in Classes" and "The Systematic Development of the Right Arm."

Stokowski Leopold Anton Stanislaw [b. London, Apr. 18, 1882] Conductor, organist and composer; studied violin, piano and organ in England, France and Germany. Organist at St. Bartholomew's, New York; later, conductor of Cincinnati Symphony Orchestra; since 1912, conductor of Philadelphia Symphony Orchestra.

stopped fifths The result of stopping two strings with the same finger. A useful device in melody successions as well as in passages in double stops. Slender finger tips must flatten out to cover both strings.

stopping The act of pressing the fingers on the string, resulting in the production of different tones according to the finger used and its position on the

finger board. The mechanical function of the left hand in violin playing.

Storioni (stô-rē-ō′-nē) Lorenzo, [b.1751-d.after 1801] One of the later Cremonese violin makers, whose work is admired by connoisseurs and artists. His best period is between 1775 and 1795.

Stoss Martin (Johann Martin) [b.1778-d.1838] Noted Viennese violin maker; followed Italian models, especially Amati.

Stradivari (Stradivarius) (**1**) Antonio (Antonius), [b. between 1640 and 1650 d. 1737]. The most distinguished of the Cremona violin makers. He was an apprentice to Nicolo Amati and at first followed the style of this master, but soon worked out his own model which has come to be the accepted pattern for makers in all countries. It is stated that he was paid for his violins from $23.00 to $34.50. Sixty years after his death the price had increased-about threefold. Habeneck, a French violinist, in 1824 paid $480.00 for a Strad and this price gradually increased to $1,100.00. In 1875 a 1714 Strad was sold for $1600.00 and one of the year 1716 for $3,000.00, to change hands a month later at $4,000.00. The "Messiah" (1716) was sold for $5.000.00. Today those who own genuine instruments will not part with them except for prices that are quoted as high as $25,000 and $30,000. (**2**) Francesco [b.1671-d.1743] Son and pupil of Antonio, successor to his father in the business. His instruments, although not equal to those of his father, have fine tone. (**3**) Omobono [b.1679-d.1742] Son and pupil of Antonio; worked with his brother Francesco after the father's death.

Strauss (**1**) Edouard [b. Vienna, Mar. 15, 1835; d. there Dec. 28, 1916] Austrian composer, son of Johann sr. Pupil of Sechter and Parish-Alvars; began as a conductor at a ball where three bands played, each conducted by a Strauss. The larger part of his compositions and arrangements were burned in 1916. He was the least talented of his remarkable family. (**2**) Johann sr. [b. Vienna, Mar. 14, 1804, d. there Sept. 25, 1849] Austrian composer and conductor, internationally famous for his waltzes, known as "the Waltz King." Composed in all over 152 waltzes, most of which are still famous. (**3**) Johann jr., [b. Vienna, Oct. 25, 1825; d. there June 3, 1899] Austrian composer; son of Johann sr., who with his brothers Josef and Edouard carried out the traditions of their father and made the Viennese waltz world-famous. He conducted in Europe and America with marked success, but a number of comic operas were received with indifference, except for the waltzes from them, which became very popular (**4**) Josef [b. Vienna, Aug. 22, 1827; d. there July 21, 1870] Austrian composer, son of Johann sr. Started as an engineer, but later turned to music. As a composer of Waltzes, he was not inferior to Johann except that he was more sentimental and romantic. (**5**) Joseph, [b. 1793-d.1866] Austrian violinist; pupil of Schuppanzigh; member of Vienna Court Orchestra; concertmaster and conductor of orchestras in Austria and Germany. (**6**) Oscar [b. Vienna, Apr. 6, 1870] Austrian composer and conductor; pupil of Grädener and Max Bruch; conducted a number of provincial theatres in Austria. He became famous as a composer of light opera in the Offenbach manner and is one of the leading writers in that style. He has to his credit a number of serious compositions, including a *Serenade* for string orchestra, a violin sonata and an overture to *Der Traum ein Leben.* (**7**) Richard, [b. Munich, June 11, 1864] Composer and conductor; pupil of his father Franz and of W. Meyer. He is one of the greatest living masters of orchestral music. He perfected the tone-poem as introduced by Liszt. His works include a number of operas, nine tone-poems for orchestra, many songs and a violin concerto.

Stravinsky Igor Fedorovitch [b. Oranienbaum, June 17, 1882] Russian composer; pupil of Rimsky-Korsakoff; as a composer he is perhaps the most vehement of the *ultra-modern* Russians, and his works have been a storm center for criticism for a number of years. These include a number of pieces for string quartet, a *Concertina* for string quartet, Ballets and orchestral tone-poems.

stretto (strĕt′-tō) *it.* (**1**) Compressed. The closing treatment in a fugue wherein the answer overlaps the subject. (**2**) A doubling up of the speed as one approaches the end of a movement.

string crossing That phase or problem of bowing which has to do with the change of bow position in passing from one to another of the four playing levels, (G D, A and E strings) and the three intermediate or double stopping levels, (G-D, D-A, A-E).

string; *corde, fr., corda, it., saite, ger.* A sonorous cord made of various materials (see *cat-gut*). The four strings of the violin are often designated by Roman numerals; IV—*G*, III—*D*, II—*A*, and I—*E*. *Open strings.* Those strings which are not pressed with the fingers, or "stopped." There are four open strings on the violin *G, D, A, E*; on the 'cello; *C, G, D, A*, etc.

stringendo (strĭn-jĕn′-dō) *it.* Accelerating, quickening.

Strnad Gaspar, [b.1752-d.1823] Bohemian violin maker at Prague, pupil of Hulinzky, who followed the large Strad pattern, used excellent wood and a good reddish varnish; the tone of his instruments is large and full.

Strube (strōō′-bĕ) Gustav, [b. Ballenstedt, Germany, Mar. 3, 1867] Composer and conductor; first taught by his father; studied at Leipzig Conservatory under Brodsky and Heermann, played in the Gewandhaus Orchestra, Leipzig, taught at the Mannheim Conservatory, went to Boston as member of the Symphony Orchestra, conducted popular concerts; head of department of theory at Peabody Conservatory, Baltimore, 1913; conductor

Baltimore Symphony Orchestra; has written in large forms, chamber music, and pieces for violin and piano.

Strungk (strōōnk) Nicolas Adam, [b.1640-d.1700] German violinist and organist; recommended highly by Corelli; held important positions in Germany as violinist and organist; composer of a number of studies for the viola da gamba.

subito (sōō'-bē-tō) *it.* Suddenly, immediately.

suite (swēt) *fr.* A set or series of pieces; strictly, a cycle of from three to five classic dance forms in one Key, often preceded by a *Prelude.* The dance forms were usually chosen from the following: *allemande, courante, sarabande, bourree, gigue, gavotte, minuet, passpied, loure, anglaise, pavane* and *polonaise*; the *allemande* was usually first and the *gigue* last. The modern suite is a set of pieces or movements following the line deserted by the *sonata* form; the treatment of the modern suite is usually in free style. It has been used by modern composers as a vehicle for expression in place of the *sonata* form.

Suk Josef [b. Křečovice, Jan. 4, 1874] Czechoslovakian composer and violinist; pupil of Bennewitz, Stecker and Dvorak; one of the founders of the Bohemian Quartet; professor at Master School for Composition at Prague; married Dvorak's daughter. Among his compositions are a number of string quartets and many orchestral numbers.

sul (sōōl) *it.* On; *sul G,* on the G string.

sustained (see **sostenuto**) An unaccented bow stroke for the duration of the full time value of the note played. In a series of notes not separated by rests, played by separate sustained strokes, each tone joins the next without a break. Theoretically in a sustained or legato bowing, the ear should be unable to detect the changes of direction in the bow movement.

Svecenski (svĕ-chĕn'-skē) Louis, [b.1862-1926] Jugo-slovakian viola player and composer; pupil of Grün and Hellmesberger; member of Boston Symphony Orchestra and Kneisel Quartet; compositions include technical studies for the violin.

Svendsen (svĕnd'-sĕn) Johann Severin, [b. Christiania, Sept. 30, 1840; d. Copenhagen, June 14, 1911] Composer; pupil of David at the Leipzig Conservatory, made concert tours, played in Paris orchestras, concertmaster at Leipzig; conductor at Christiania, at Copenhagen; composed in the large forms, chamber music, violin pieces, songs; his *Romance* is a favorite number with players and teachers.

symphonic poem; *poeme symphonique, fr., symphonische Tondichtung, ger.* An orchestral composition of symphonic proportions, but not built on the symphonic or sonata form. There is no definite form for a *symphonic poem,* because its chief function is to portray specific thoughts or events—program music, in which the elasticity of form contributes largely to its usefulness. The *symphonic poem* was first introduced by Liszt (*Les Preludes, Tasso, Festklänge*). Since then it has been utilized with increasing freedom by modern composers, whose works have added richly to the repertoire of the orchestra. Richard Strauss is perhaps the greatest modern exponent of this form.

symphony; *symphonie, fr., sinfonia, it., sinfonie, ger.* The word is derived from a Greek word meaning "sounding together." It was first used in 1595, as a name for a polyphonic movement in which voices and instruments were combined; a little later it was used to designate instrumental overtures, introductions and interludes. The concertos of Handel and Bach were the true forerunners of what to-day is known as the *symphony,* but it was not until Haydn built his orchestral form on the plan used by Grètry, Gossec, Cannabich and Stamitz that an actual working model of the modern symphony came into existence. Mozart, Beethoven, Schubert, Schumann, Tschaikowsky, Brahms, and Raff built their orchestral masterpieces on this form. As established by Haydn, it consisted of a short introduction (*grave*) followed by the first movement in sonata form (*allegro*) the second movement was usually of a melodic and poetic nature (*andante* or *adagio*); the third movement was a Minuet, for which Beethoven substituted the Scherzo; the fourth movement or *finale,* was in rondo form, usually *allegro* or *presto.* The composers who have used the symphonic form have extended its scope, though generally the thematic rules have been consistently followed. In general, the symphonic form is a series of related movements embracing sonata form, song form, dance form and rondo form.

syncopation A change of accent from the strong to the weak count (or fraction of a count) of a measure; For example, compare the succession of a quarter note and two eighths with an eighth, a quarter and an eighth, beginning on the count.

Szigeti Josef [b. Budapest, Sept. 10, 1892] Hungarian violinist; pupil of Hubay; début Berlin, Dresden and London, 1905, American début 1925 with Philadelphia Orchestra. Played for the first time the concertos of Busoni, Prokofieff and Harty; also Ernest Bloch's *Violin Sonata.*

T

tacet (tä'-sĕt) *lat.* Silent; a part so marked means that the instrument playing it should remain silent at that point, for the period indicated.

Tadolini (tä-dō-lē'nē) Ignazio, [b.1797-d.1873] a bow maker at Modena, Italy whose bows are prized by experts.

tail piece A piece of ebony fastened by a loop to the tail pin or button at the lower end of a violin and to which the four strings are attached before they pass over the bridge and to the peg box.

takt (täkt) *ger.* Beat, count.

Tanegia (tä-nā′-jēä) Carlo Antonio, [w.1725-1731] violin maker at Milan, and follower of the Grancino style.

Taningard (Tanigardi) Giovanni Giorgi, [w.1735-1750] Violin maker at Rome, probably of German origin; he followed the style of Tecchler and used a reddish brown varnish.

Tartini (tär-tē′-nē) Giuseppe, [b. Pirano, Italy, Apr. 8, 1692; d. Padua Feb. 16, 1770] Violinist and composer; apparently self-taught in violin playing; he made changes in the weight and shape of the bow, the thickness of the strings; established a school of violin playing at Padua, in 1728, to which pupils came from all parts of Europe; discovered the phenomenon of the "differential harmonic" and taught it to his pupils as a means of testing their intonation in the playing of thirds and sixths; he wrote sonatas and concertos; best known by the composition "*The Devil's Trill*"; among his pupil were Pugnani, Graun, Nardini, Pagin, and Ferrari.

Tassini (tä-sē′-nē) Bartolommeo, [w. 1740 - 1756] Italian violin maker at Venice; he worked in the style of Testore; the backs of his violins are usually of one piece and he used a fine golden varnish.

tastiera (täs-tē-ā′-rä) *it.* Fingerboard; *sulla tastiera*, to be bowed over the fingerboard.

Taylor William, [b. before 1750; living 1820] English violin maker, probably a pupil of V. Panormo; his basses are good.

Tecchler (Tekler) [b.1666-d. after 1743] most important violin maker at Rome. He was born at Salzburg, Austria, and first worked in the style of Stainer. In 1705 he went to Rome and turned to Italian models. His model varies but is close to the Amati, for which reason some writers have claimed that he studied in Cremona. The tone is full and brilliant.

technic This has been defined as "the details, collectively considered, of mechanical performance;" that is, dexterity, velocity, distinctness, shading, and so on, as opposed to the poetic or interpretative side. Technic is an acquired facility necessary to express adequately the meaning of music; technic and musical expression go hand in hand.

tempo Rate of speed or movement; *tempo primo*, the original *tempo*, used to mark a return after the rate of movement in a composition has been changed; *a tempo*, a return to the original rate of speed after a ritard or accellerando. See **time.**

Telmanyi Emil [b. Arad, Hungary, June 22, 1902] Violinist; pupil of Hubay; has concertized successfully in Europe and America.

Tenaglia (tĕn-äl′-yä) Franz, Italian composer of the 17th century; most of his work is choral and operatic, but much of this has been transcribed for the violin and 'cello.

tenuto (tā-nōō′tō) *it.* Held, sustained.

Testore (tĕs-tō′-rā) (**1**) Carlo Giuseppe, [b. about 1660-d. about 1710] Eminent violin maker at Milan, said to have been a pupil of Grancino and of Cappa, and by some to have studied with Nicolo Amati. The tone of his best instruments is fine and has good carrying quality. (**2**) Carlo Antonio [b. about 1688-d. after 1764] Son and pupil of Carlo Giuseppe. He followed Amati, Strad and Guarnerius models and secured an excellent tone. (**3**) Paolo Antonio [b, about 1690; d. after 1760] Son of Carlo Giuseppe. He did not reach the rank of his father; followed the Guarnerius model.

tetrachord The four diatonic steps in a perfect fourth. The major diatonic scale is composed of two tetrachords in which the intervals are a whole-step, a whole step and a half-step; for example *C-D-E-F*, and *G-A-B-C*. The four fingers of the left hand include a tetrachord.

Thibaud (tē′-bō) Jacques, [b. Bordeaux, Sept. 27, 1880] Violinist; at first pupil of his father and then of Marsick at the Paris Conservatory; played professionally and with the influence of Colonne took up the career of virtuoso with success; ranks as one of the great artists of the present.

Thibout, (tē′-bōō) (**1**) Jacques-Pierre, [b.1779-d.1856] Violin maker of excellent reputation at Paris and an expert judge of violins. He had an individual model and closely approached the Italian tone. (**2**) Gabriel-Adolphe [b.1804-d.1858] Son and successor to preceding, followed his father's model but did not reach his excellence.

Thir (tēr), (Thier, Thirr) (**1**) Andreas, [w.1765; d. after 1798] Violin maker at Pressburg, Hungary, and ranked as one of the best of his time. He was probably a pupil of J. G. Leeb. He followed Leeb's modified Amati model. (**2**) Johann Georg [w.1738; d. after 1781] a Viennese maker of high repute. He used a high model and a dark varnish in favor at that time, now almost black.

Tielke (tēl′-kĕh) Joachim, [b.1641-d.1719] German violin maker at Hamburg, better known for his work in the older forms of instruments.

timbre (tăN′-br) *fr.* (**1**) Quality and color of tone. (**2**) A ball struck with a hammer.

time A term applied loosely, and often interchangeably with its Italian equivalent *tempo*, to the indications for (*a*) rate of movement or speed, and (*b*) rhythm. Speed is indicated by descriptive words such as *andante*, *langsam*, etc., or by the metronome mark. Rhythm is generally indicated by a fraction, as $\frac{2}{4}$ or $\frac{3}{8}$ set at the beginning of the composition or movement. The denominator indicates the unit of note value; the numerator, the number of units in a measure. Thus $\frac{2}{4}$ means that the quarter-note is the standard of value and that each measure contains two quarter-notes or their equivalents.

Tirindelli (tĭr-ĭn-dĕl′-lē) Pietro Adolfo Italian violinist and composer; pupil of Grün and Massart; teacher of violin, Cincinnatti Conservatory of Music; compositions include a violin concerto and smaller works.

Thomas (tō′-mä) Ambroise, [b. Metz, Aug. 5, 1811; d. Paris, Feb. 12, 1896] Composer; pupil at the Paris Conservatory, won the Grand Prix de Rome; began to compose for the stage in 1836; *Mignon* (1866) and *Hamlet* (1868) were his most successful operas; in 1871 became director of the Conservatory; the *Gavotte* from *Mignon* is one of his best known numbers.

Thomé (tō′-mā) Francis, [b. Port Louis, Mauritius, Oct. 18, 1850; d, Paris, Nov. 16, 1909] Composer; pupil at the Paris Conservatory; teacher and composer at Paris; wrote operas, operattes, ballets, pantomines, incidental music, for orchestra, many delightful piano pieces, some of which have been transcribed for violin, *Simple Aveu*, *Sous la Feuillé*.

Thomson (tôN-sôN) César, [b. Liège, Mar. 17, 1857] Violinist; pupil at the Conservatory in that city, under Vieuxtemps, Léonard, Wieniawski and Massart, concertized and played in orchestras; teacher at Liège Conservatory, then at Brussels, and 1914- at Paris; later he came to the United States as professor of violin playing at the Ithaca Conservatory.

Tieffenbrucker (tē′-fĕn-brōōk-ĕr) (Duiffoprugcar) Caspar, [1514-d.1570 or 1571] Violin maker of Tyrolese origin and located in Lyons, France. He has been called the inventor of the violin but some claim that the instruments attributed to him are forgeries. In place of the scroll "Tieffenbrucker" instruments have the head of a man with a long beard; on the back is a castle in colored wood inlay.

tiré (tē′rā) *fr.* Drawn; hence, a down bow.

Tolbecque (tŏl′-bĕk) Auguste, [b.1830-d.?] French violin maker at Paris and Niort, pupil of Rambaux.

Tononi (tô-nō′-nē) (**1**) Carlo, [w.1689-1717] Violin maker of Bologna, who used a large model with considerable arch. The tone of his violins is excellent. (**2**) Carlo Antonio [w.1721-1768] A maker at Venice, probably a son of the preceding and a pupil of Serafino who followed the Amati pattern with some traces of Stainer, especially in the top. His tone is good. (**3**) Giovanni [w.1689-1740] A maker of Bologna, possibly a brother of Carlo. He used various models especially the Nicolo Amati, large pattern.

Toppani (tôp-pä′-nē) Tappani, (Michael- Angelo) [w.1735-1750] Violin maker at Rome who used a high model and ranks close to Tecchler.

Torelli (tô-rĕl′-lē) Giuseppe, [b. Verona, about 1660; d. Bologna, 1708] Violinist and composer; considered the originator of the solo concerto for the violin.

Toscanini Arturo [b. Parma, Italy, Mar. 25, 1867] Italian conductor; pupil at the Parma Conservatory, where he specialized in composition and 'cello playing; began as conductor in Rio de Janeiro in 1886; subsequently conductor at Turin and La Scala in Milan in 1907, came to New York as conductor at the Metropolitan Opera House, New York; returned to La Scala in 1920 and conducted the famous concerts at the Augusteo in Rome; 1925, guest conductor of the New York Philharmonic. Toscanini is considered one of the most distinguished of the contemporary operatic and symphonic conductors.

Tours Berthold, [b.1838-d.1897] Dutch violinist and composer; pupil at Brussels and Leipzig Conservatories; went to London in 1861 as orchestral player; later devoted his time to composition and editorial advice for an English publisher; has written many instrumental and choral works and an excellent violin method.

Tourte (tōōrt) François, [b. between 1747 and 1750; d. 1835] The most distinguished of bow makers, who lived at Paris. He gave the bow its present shape, and perfected the frog. He did not stamp his name on his bows, and made both round and octagonal shapes.

tranquillo (trån-kwēl′-lō) *it.* Quietly.

transcription A rearrangement of a composition for a different instrument or group of instruments. For example, one of Chopin's *Nocturnes* for the piano has been transcribed for violin and piano; songs and orchestra pieces are often so transcribed.

Trapani (trå-pä′-nē) Raffaele, [w.1800-1826] Italian violin maker at Naples; he used a large model and a reddish brown varnish. He made excellent 'cellos.

tremolando, tremolo, *it.* Trembling. (**1**) Rapid reiteration of a note, or the rapid alternation of two notes. (**2**) Types of bowing by which the Tremolo may be produced: (*a*) non-resilient Tremolo—rapid up and down hand strokes, of *martelé* character; (*b*) the resilient Tremolo—the up and down strokes in *spiccato;* (*c*) the sustained Tremolo—rapid alternations of the tones on the same string played with a sustained stroke. It differs from a sustained trill in that the interval exceeds a diatonic Second.

trill The rapid alternation of two consecutive or adjacent scale tones—a principal and an auxiliary; thus *C* and *D*, of which *C* is the principal. In the older music, that of the classical period, the Trill, usually commenced on the upper note, the auxiliary. The Trill is a fundamental form of finger technic and should be practised assiduously by students, using all the fingers in pairs to obtain flexibility, accuracy, and velocity.

Trinelli (trē-nĕl′-lē) Giovanni, [d. about 1815] Italian violin maker at Scandiano; he followed the Modena school. His violins are strong in wood and have a full tone.

trio (trē′ō) *it.* (**1**) A composition for three voices or solo instruments, usually in sonata-form. The favorite combination is violin, 'cello and piano. (**2**) An ensemble group of three solo performers. (**3**) The term is also used in march and dance music to designate the middle part, or third subject.

triplet *triolet, fr., triolen, ger.* A group of three notes played in the time of two of the same value in regular rhythm; in reality a *twelfth* note. A figure

3 and a short slur are placed above or below the group to show that it is a triplet.

trombone; *trombone, fr., trombone, it., posaune, ger.*, abbr. *tromb.* or *pos.* A trumpet-like instrument of the *brass-wind* family. It is built with an adjustable U shaped *slide*, which either lengthens or shortens the "tube," so as to produce the seven fundamental notes and their harmonic series or "overtones." The tone of the instrument is noble and dignified, with a range from *A'-d''*.

troppo (trôp'-pō) *it.* Too or too, much; for example, *lento ma non troppo*, that is slow, but not too slow. slow.

trumpet; *trompette, fr., tromba, it., trompete, ger.*, abbr. *tr.* or *tpt.* The principal treble instrument of the brass-wind family. The modern instrument is built in the Keys of *C, B-flat* and *A*. The tone of the trumpet is rich and commanding, though it is capable of an effective *pianissimo*. Range, *f-sharp-c''*.

Tschaikowsky (tchī-kôf-skē) Piotr (Peter) Ilyitch, [b. Votkinsk, Russia, May 7, 1840; d. St. Petersburg, Nov. 6, 1893] Composer; for a time studied privately in St. Petersburg and then at the newly established Conservatory in that city; professor of harmony at the Moscow Conservatory; through the generoisty of a wealthy woman he was enabled to devote himself entirely to composition and soon gained an international reputation; while his music is full of the Russian spirit Tschaikowsky is not a nationalist like Rimsky-Korsakoff and others of that school; he wrote for the stage with indifferent success; his compositions for orchestra are popular the world over, especially the *Symphony Pathètique* the *Overture* 1912 and the *Casse Noisette Suite;* his chamber music is in the concert repertoire, especially the *Quartet in D* which contains the *Andante Cantabile*; his *Violin Concerto* is a favorite; for piano he wrote many pieces which are used by artists and teachers; his songs are fine examples of appealing melody and rich harmonic color; some of the smaller piano pieces and songs have been transcribed for violin, notably the *Chant sans Paroles* and the *Chanson Triste*.

Tscherepnin Alexander Nicholaievitch [b. Petrograd 1899] Russian composer and pianist; pupil of his father, Liadow, and Sokoloff; later studied in Paris under Gedalge and Phillippe. His works are spontaneous, brilliant and free in style and still show traces of the influence of others, especially Prokofieff. Among his works is a sonata for violin and piano.

Tua (tōō'-ä) Teresina, (Maria Felicita), [b. Turin May 22, 1867] Violinist; pupil of Massart; won first prize at the Paris Conservatory in 1880 and then took up the career of virtuoso.

tuba The bass instrument of the *brass-wind* family. The modern orchestral tuba is built in F with a playing compass from F'—f'. Another Tuba, in E-flat, with a compass from E'-flat—f', is used in the military band, along with the Double B-flat Tuba.

Tubbs A family of English bow makers, with the firm name of James Tubbs and Son. It was founded by William Tubbs, an excellent bow maker, in the first half of the nineteenth century.

turn A musical ornament consisting of a principal note and the upper and lower auxiliaries; also known as the *grupetto*.

tutti (tōōt'-tē) *it.* All; that is all the instruments are used. For example in a concerto, the solo violin may be accompanied by part of the orchestra. When the section is finished and the whole orchestra plays, the passage is marked *tutti*.

Tywersus (16th century) French violin maker; one of the earliest; possibly founder of the industry at Mirecourt.

U

un, une *fr.* One, a or an.

Urso (ōōr'-sō) Camilla, [b. Nantes, June 13, 1842; d. New York, Jan. 20, 1920] Violinist; pupil of Massart; played as a girl prodigy with much success; then followed seven years of study to perfect her technic and style; as a mature artist she again won favor.

V

Vachon (vä-shôN) Pierre, [b.1731-d.1798] French violinist and composer; pupil of Chabran; concertmaster of the Court Orchestra in Berlin, 1784.

Vaillant (vā-yäN) François, [w.1736-1783] Paris violin maker; the quality of whose work is unequal; his best ranks with that of Boquay and Pierray.

Vanderlist [w.1788-1801] French violin maker at Paris who made good trade instruments.

Vangelisti (Evangelisti) Pier Lorenzo, [w.1700-1745] Italian violin maker at Florence, made good violins and especially good basses; he worked in the style of Gabrielli and his violins are probably sold under the labels of more celebrated makers.

Varotti (vä-rō'-tē) Giovanni, [w.1786-1815] Violin maker at Bologna whose product is somewhat unequal; his later violins are the better.

Vecsey (vĕ'-shā) Franz von, [b. Budapest, Mar. 23, 1893] Violinist; first a pupil of his father; then of Hubay; at the age of ten he made a first appearance at Berlin as a child prodigy, and followed with equally successful concerts in other cities.

veloce (vā-lō'chā) *it.* Rapidly, with velocity.

Ventapane (vĕn-tä-pä-nā) (**1**) Lorenzo, [w.1809-1828] Neapolitan violin maker who worked in the Gagliano style and also followed the Strad model but with slightly more breadth. The tone of his violins is of good quality and full. (**2**) Pasquale (18th century), at Naples, possibly brother or father of Vincenzo,

whose work he nearly equals. (3) Vincenzo [w. 1740-1800] His model is after the Strad syle but some points suggest Gagliano and Eberle. The tone is excellent.

Venzl (fĕn′-tzl) Joseph, [b. Munich, 1842] Violinist; pupil of Lauterbach; became first violin of Munich Court Orchestra; afterwards appointed Royal Chamber Musician; compositions include violin concerto and a number of smaller works.

Veracini, (vĕrä-chē′-nē) Francesco Maria, [b.1685-d.1750] Italian violinist; was pupil of Vivaldi; a brilliant virtuoso and became a rival of Tartini; toured Europe with great success; composed twenty-four sonatas for the violin.

Verdi (vār′dē) Giuseppe, [b. Le Roncole, Italy, Oct. 10, 1813; d. Milan, Jan. 27, 1901] Composer; studied with the parish organist, then at Busseto; was refused admission to the Conservatory of Milan and studied privately in that city; conductor and organist; produced his first opera in 1839; in spite of some failures he continued to write for the stage and became one of the most successful Italian opera composers in the history of opera; transcriptions of airs from various operas are available for the player, from *Trovatore, Rigoletto, Aïda.*

verlöschend (fār-lā′-shĕnd) *ger.* Dying away; equiv. of *morendo.*

Vetrini (vĕ-trē′-nē) Vettrini) Battista, [w.1629-1630] Italian violin maker at Brescia, not well known; he used good wood and a yellow varnish.

vibrato (vē-brätō) *it.* A deliberate fluctuation of the pitch much used in the playing of sustained tones. The *vibrato* may be slow or rapid, with all possible gradations between. In a slow *vibrato*, the vibrating finger oscillates but without decrease of pressure on the string, the base of the first finger removed from the neck of the violin to promote the movement of the vibrating finger. The thumb must not grip the neck; the violin held in position by the collarbone and shoulder, without the support of the hand. In the rapid *vibrato* the first finger occupies its customary position; the second finger is on the string, the base of the hand touches the ribs of the instrument lightly, the muscles of the hand and forearm are relaxed; then the hand is rolled backward and forward, slowly at first, increasing the speed of the *vibrato* when the movement goes easily and without a jerk.

Vidas (vē′-dä) Raoul, [b. Louveciennes, July 17, 1901] French violinist; pupil of Berthelier. Concert virtuoso in 1922.

Vieuxtemps (v′yŭ-tăN) Henri, [b. Verviers, Belgium, Feb. 20, 1820; d. Algiers, June 6, 1881] Violinist and composer; pupil of de Bériot; had a long career as virtuoso, cut short while he was professor of violin playing at the Brussels Conservatory, by a stroke of paralysis affecting the left side. With de Bériot he was the head of the modern French school of violin-playing. His compositions are in the repertories of concert players and essential in the training of violinists.

Vigneron (vē-nyā-ráN) Joseph-Arthur, [b.1851] A bowmaker at Paris. He spent some time in the shop of Gand & Bernardel. His bows are well made and are stamped A Vigneron á Paris.

Vimercati (vē-mĕr-kä′-te) (1) Pietro, [w.1640-1660] Venetian violin maker who worked in the Brescian style and also imitated the Amati. Jakob Stainer may have worked with him, according to some historians. (2) Paolo [w.1660-1710] Son of Pietro, and like him, imitated both Amati and Brescian models. He was a pupil of Giovanni Tononi.

Vinaccia (vē-nä′-chē-ä) (1) Antonio, [w.1734-1781] Neapolitan violin maker and follower of the Gagliano school (2) Gennaro, [w.1755-1770] Son of Antonio, who also followed the Gagliano model and used a dark yellow or brown varnish. He worked with his brother Gaetano. (3) Antonio, [w.1763-1798] Grandson of Antonio and son of Gennaro he; used excellent wood and a yellow brown varnish. He was famous as a mandolin maker as were the other members of his family. (4) Giovanni, [w.1767-1777] Son of Fennaro. (5) Mariano, [w.1796] Son of Antonio.

Vincenzi (vĭn-chĕn-tsē) Luigi, [b.1775; d. after 1818] Italian violin maker at Carpi who was noted for his excellent basses.

viol (1) The prototype of the violin; a fretted bowed instrument with from five to eight strings. The sound-board or *belly* was usually flat, the back tapering and the shoulders sloping; the sound-holes were circular and the bridge low, to facilitate chord playing. It was usually tuned in Fourths. The *viol* was made in various sizes principally the treble or *alta*, alto or *tenore*, bass or *bassa* and contrabass or *violone.* (2) **viol da bardona.** A baritone *viol* about the size of the 'cello with six or seven gut strings and a number of wire or "resonance" strings which were strung across the soundboard and tuned diatonically. (3) **viol da braccia,** "arm-viol," as distinguished from *viola da gamba*, "leg viol." (4) **viol da spalla** "Shoulder viol," a larger arm viol. (5) **viol d'amore** An instrument a trifle larger than the modern *viola* with a rich beautiful tone. It had more strings than the *viola* some of them below the fingerboard. (6) **viol piccola** or *viol marina.* An instrument resembling the *viol d'amore.* (7) **viol pomposa** A large *viol*, with the same compass as the 'cello, but with a fifth string. It was invented by J. S. Bach. (8) **viola da gamba** "Leg viol"—a small obsolete violoncello made with six strings and having frets. (9) **viola alta** An enlarged *viola* invented by Hermann Ritter of Wismar, Germany, 1877.

viola; *alto, fr., viola, it., Bratsche, ger.*, abbr. *vla.* or *brat.* The viola in modern usage is the tenor or alto violin a little larger in every way than the violin and tuned a Fifth lower; *c-g-d′-a′.* It is constructed the same as a violin (see *violin*), but

has a more sombre tone. In the modern orchestra and string quartet, it frequently assumes the role of soloist.

violin; *violon, fr., violino, it., Violine* or *Geige, ger.* Literally "a small viol." The most universally popular of the stringed instruments. Developed from the older "viol" forms, probably the *lira da braccio*, it passed through many changes from about 1480, to 1530 when it assumed its present shape. Though the name usually applies to one size, it may be applied in general to the whole *string quartet*, the harmonic basis of the modern orchestra. The tone of the violin is capable of the greatest variety, sentiment and brilliance. Its range extends from small *G* (*g*) to the highest note in the orchestra, *e''''*. The violin has four strings, tuned: *g-d'-a'-e''*, consists of a curved *body* or *resonance box*, whose two arched surfaces, the *belly* and *back*, are joined together by the sides or *ribs*; the body is narrowed at the *waist*, the in-curving accented by *bouts*, whose corners are braced with triangular *blocks*; the bridge rests on the belly between two slits or *ff* holes, braced underneath by a round prop or *sound post* under the treble foot of the bridge and reinforced under the G string by a thin or bass-bar. The fingerboard rests on the *neck*, which terminates in a *head* ornamented with a *scroll* and containing a *peg-box*, in which are four movable pegs from each of which a string passes across a ridge or *nut* along the fingerboard and over the bridge to the flat *tail piece*, which is fastened by a gut *loop* to a *button* in the lower end of the body. The violin, by nature of its history, romance and supreme tone qualities, is called the "king of instruments."

violoncello (vē-ō-lôn-chĕl'-lō) *it., violoncelle, fr., Violoncell. ger.*, abbr. *'cello* or *vcl.* Large four-stringed instrument of the "viol" family; held between the knees and resting on a *standard* or *peg*; it is tuned an octave below the *viola*; C, G, d, a. The *'cello* is capable of a deep, expressive tone quality, and next to the violin, is the most popular solo instrument of its type.

Viotti (vē-ôt'-tē) Giovanni Battista, [b. near Crescentino, in Piedmont, May 23, 1753; d. London, Mar. 3, 1824] Violinist and composer; pupil of Pugnani, and is considered the founder of the modern school of violin playing. His concertos are among the classics of the violin literature. Among his famous pupils were Rode, Pixis, Baillot, Pinto, and Roberrechts.

Viotti bowing A term applied to a style of bowing first used by that master. In a group of four notes, let us say *sixteenths*, played staccato, the first is detached, the second and third slurred, that is played with the same bow, and the fourth slurred to first of the next group. The second of the two notes, by reason of this execution, receives a slight accent which makes it stand out prominently.

Vitali (vē-tä'-lē) Giovanni Battista, [b. about 1644; possibly earlier, at Cremona] Violinist and composer; important because of his contribution to form in compositions, preceding Corelli. A son, Tommaso Antonio, was an excellent violinist, said to have a number of fine pupils, among them Laurenti who wrote compositions for the violin.

Vivaldi (vē-väl'-dē) Antonio, [b. probably at Venice in the latter half of the seventeenth century; d. there, 1743] Violinist and composer; taught by his father; wrote many compositions for the violin in which there is a seeking for technical display; in his concertos he contributed to the development of musical form; Bach arranged six of his concertos for the clavichord and five for the organ.

vite (vēt) *fr.* Quickly.

vivace (vē-vä'-chē) *it.* Rapidly.

vivo (vē'-vō) *it.* Lively.

Vogler (fō-glĕr) Johann Georg, [b.1692-; d. after 1750] German violin maker at Würtzburg; he used a high arched model.

Voirin (vwä-răN) (1) François-Nicholas, [w.1833-1885] acelebrated bowmaker at Paris. He spent fifteen years in the shop of Vuillaume before he opened a shop of his own. His work ranks close to that of Tourte. His bows are stamped F. N. Voirin, a mark that was continued by his widow after the death of her husband. (2) Joseph [b.1830] learned bow making in his native town, Mirecourt and then worked in Paris for some years before he set up his own shop. His name is not so well known for the reason that he did not stamp his product.

Volpe Arnold [b. Kovno, Russia, July 9, 1869.] American composer and conductor; pupil of Lotto and Auer in violin playing and Solofieff in composition; founded the Volpe Symphony Society, New York; Young Men's Symphony Orchestra, New York; Volpe Institute of Music, New York; director of Conservatory at Kansas City, Mo., and conductor of open-air concerts at City College Stadium, New York, 1918-1919. Among his compositions are a number of violin pieces.

volti subito (vōl'-tē sōō-bē'-tō) *it.* Turn quickly; abbr. V.S.

Vuillaume (vē-yōm) (1) Jean Baptiste, [b.1798-d.1875] Violin maker at Mirecourt and followed the Italian style. He was not a bow maker but always employed several first-class workmen in his shop, most of whom later set themselves up independently. (2) Sebastièn [b. about 1835, d. 1875] Nephew of preceding; an excellent bow maker.

W

Wagner (vägh'-nĕr) (1) Benedict, [b.1720-d.1796] German violin maker at Dürrwangen and Ellwangen; he used both a high and low arch, a yellowish brown, dark brown or red varnish. The tone of the lower arched instruments is brilliant and powerful. (2) Joseph, [b.1729-d. about 1781] German violin maker at Konstanz, who followed the Tyrolese

and Amati models. (3) (Wilhelm) Richard, [b. Leipzig, May 22, 1813; d. Venice, Feb. 13, 1883] Composer; at first showed no special talent for music, although he was attracted to the drama and lived in that atmosphere owing to the fact that members of the family were in the profession; began to study music mainly by himself; while a student at the University of Leipzig; was instructed in composition by Weinlig; chorus master at a theatre; conductor in various cities; went to Paris where he found it difficult to earn a livelihood; all this time he was occupied with dramatic compositions; *Rienzi* was first produced at Dresden, in 1842; other works followed; conductor at Dresden and became involved in political disturbances of the Revolution of 1849 and was forced to leave the country for a long term of years; during this exile his works were performed by friends although he could not hear them; in 1861 he was permitted to return to Germany and entered on the most important period of his life during which he brought out his greatest works and built the famous Wagner Festival Theatre at Bayreuth, under the patronage of the King of Bavaria; in addition to his operas Wagner wrote some orchestral works, but he is best-known by his dramatic compositions, excerpts from which have been made available for violinists, notably *Walther's Prize Song*, the *Pilgrims Chorus* and the *Song to the Evening Star*.

Walter Bruno [b. Berlin, Germany, Sept. 15, 1876] German conductor and operatic manager; pupil at Stern's Conservatory under Ehrlich, Bussler, and Radeke; operatic conductor at Cologne, Hamburg, Breslau, Pressburg, Riga, Berlin Opera, Vienna Court Opera, Vienna Singakademie; general music director at Munich; now an independent conductor. Walter was a pupil and friend of Gustav Mahler. Among his compositions are two symphonies, a string quartet, a piano quintet, a piano trio and a sonata for violin and piano.

Walther (väl'-tĕr) Johann Jacob, [b.1650-d.] German violinist and composer; court musician at Saxony; composed much mediocre violin music, none of it known to-day; however he was one of the first writers to employ the higher positions.

Wamsley (Walmsley Waemsley) Peter, [w.1715-1751] English violin maker at London, much esteemed in his time. He followed the Stainer model and used a dark red or reddish brown varnish.

Weiss (vīs) Julius, [b.1814-d.1898] German violinist and composer; pupil of Henning and Rugenhagen; taught in Berlin for many years; later succeeded his father as music publisher; he compiled a violin method and arranged much music for the violin.

Wenger (vĕng'-ĕr) Gregori Ferdinand, [before 1680 to after 1757] German violin maker at Augsburg; he followed the Stainer pattern, also the Albani. His varnish varies from a clear red to a dark brown.

White Roderick, [b. Grand Rapids, Mich., Feb. 26, 1890] American violinists; pupil of César Thomson and Leopold Auer; brother of Stewart Edward White; début with Berlin Philharmonic; concertized in Europe and the United States.

Widhalm (vid'-hälm) (1) Leopold, [b. 1722 - d. 1776] Violin maker at Nüremberg, Germany, where he learned the craft. He followed the style of Stainer. (2) Martin Leopold [b-1747-d.1806] His son and successor, also used the name Leopold, and ranks about equal with the father.

wieder (vē'-dĕr) *ger.* Again; equiv. of *ancora*.

Wieniawski (v'yā-nyäf'-skĭ) Henri, [b. Lublin, Poland, July 10, 1835; d. Moscow, Apr. 2, 1880] Violinist and composer; pupil of Massart; concert tours with his brother Joseph, a pianist; taught at the Conservatory in St. Petersburg; American tour with Rubinstein 1872; professor at the Brussels Conservatory, 1874-77; one of the great players in the history of violin playing; wrote many works in large form including concertos, and smaller pieces; the *Legènde* and *Second Mazurka* are much used.

Wietrowetz (vyā'-trō-vĕts) Gabriele, [b. Laibach, Jan. 13, 1866] Violinist; pupil of Joachim and winner of the Mendelssohn Prize; successful virtuoso, and for several years a teacher at the High School for Music, the first woman to hold the position.

Wilhelmj (vĕl-hĕl'-mē) August, [b. Usingen, Germany, Sept. 21, 1845; d. London, Jan. 22, 1908] Violinist; studied with a teacher in Wiesbaden and then, on Liszt's recommendation with David; in 1865 he began the career of a virtuoso; appointed principal violin professor at the Guildhall School, London, in 1894; he did little original composition but made fine transcriptions for the violin, notably *Walther's Prize Song* from *Die Meistersinger*, *Nocturne* in *D*, of Chopin and the *Ave Maria* of Schubert.

Wilkinson, [w.1820] Irish violin maker; member of the firm of Perry and Wilkinson at Dublin.

Wilson Mortimer, American composer and theorist; pupil of Max Reger; formerly conductor Atlanta Philharmonic Orchestra and member of faculties of University of Nebraska, Atlanta Conservatory, Culver Military Academy, and Brenau Conservatory; composer of orchestral and instrumental music in large and small forms.

Wirth (vērt) Emanuel, [b. near Carlsbad, Oct. 18, 1842] Violinist; studied under Mildner and Kittl at Prague Conservatory, concertmaster at Rotterdam and professor of violin in the conservatory of that city; in 1877 he went to Berlin as teacher in the High School for Music and viola player in the Joachim Quartet; he was considered one of the great teachers of his time.

Witek (vē-tĕk) Anton, [b.1872] Bohemian violinist; pupil of Bennewitz; concertmaster, Berlin Philharmonic and Boston Symphony Orchestra; teacher of violin in Boston; author of technical works for the violin.

Withers Edward, [b.1808-d.1875] English violin maker at London who followed the Strad model. (2) Edward [b.1844] Son of preceding was a pupil of his father and of Jack Lott. He was also a good bow maker.

Woldemar (vōl′-dĕ-mär) Michael, [b.1750-d.1816] French violinist; pupil of Lolli; wrote a number of revolutionary articles in Paris concerning politics and violin playing. He attempted to add a fifth string to the violin thereby extending its compass downward a fifth; wrote a number of compositions for such an instrument.

Wolff (vŏlf) Johannes, [b.1863] Dutch violinist; pupil of Wirth and Massart; won first prize at the Paris Conservatoire; teacher of violin, Guildhall School of Music, in London.

Wrangell (vrän′-gĕl) Ludwig Heinrich, [b. 1872- Norwegian violinist and composer; pupil of Bargheer; founded his own School of Music in Milwaukee in 1913.

Wranitzky (vrä-nĭt′-skĭ) Anton, [b. Neureisch, Aus., 1761; d. Vienna, 1819] Violinist; pupil of his brother Paul; friend of Mozart and Haydn; wrote a Method for the violin; Schuppanzigh has been designated as a pupil.

wrist action In crossing from one string to another the wrist should be used. The extreme of this action is a rotary movement required in passing from one string to an adjoining one and back again, for example, *A-E-A-E* in rapid succession. This wrist action is an essential to bow control. It is also required in the legato joining of two sustained strokes.

Y

Yost Gaylord [b. Fayette, Ohio, Jan. 28, 1888] American violinist and composer; pupil of Issay Barmas, Berlin; founder of Yost StringQuartet; head of violin department Pittsburgh Musical Institute. Among his compositions are a concerto and suite for violin, many original pieces and transcriptions.

Yradier (ē-rădh′-ĭ-ăr) Sebastian, [b. Vittoria, Spain, 1865] Composer; some of his songs in the Spanish style have been transcribed for the violin, *La Paloma*.

Ysaÿe (ē-zä′-ē) Eugène, [b. Liège, July 16, 1858] Violinist; at first a student at the Liège Conservatory, then of Wieniawski and finally of Vieuxtemps. For a time he was concertmaster of Bilse's orchestra, Berlin, and there gained his first experience in conducting. In 1879 he began his career as a virtuoso and won great appreciation in Europe and the United States. He also cultivated quartet playing during the years 1886-98 that he spent at Brussels as professor of the violin in the Conservatory. In 1918 he accepted the position of conductor of the Cincinnati Orchestra and retained it until 1922.

Z

Zajic (zä′yits) Florian, [b. Unhoscht, Bohemia, May 4, 1853] Violinist and Composer; pupil of Mildner and of Bennewitz; leader of various orchestras; professor of violin at Stern Conservatory, Berlin; wrote etudes preparatory to Fiorillo and Kreutzer.

Zanotti (tsä-nōt′-tē) (1) Antonio, [w.1709-1740] Italian violin maker at Mantua; he followed the styles of Pietro Guarnerius and Guadagnini; he generally used a flat model and a yellow brown varnish. (2) Giuseppe, [about 1700] Italian violin maker at Piacenza, who imitated with indifferent success the Brescian and Cremonese violins.

Zanti (tsän-tē) Alessandro, [w.1765-1819] Italian violin maker who followed the models of the Stradivari and Pietro Guarnerius. The tone of his instruments is good.

zart (tsä′rt) *ger.* Sweetly, tenderly, equiv. of *dolce.*

Zarzycki (zär-zits′-ke) Alexander, [b. Lemberg, Austrian Poland, Feb. 21, 1834; d. Warsaw, Nov. 1, 1895] Composer; studied in Lemberg and in Paris; made concert tours as pianist; conductor at Warsaw and director of the Conservatory there; wrote mostly piano pieces; his *Mazurka, Op.* 26 is used by teachers; a *Chant d'Amour* is somewhat less difficult

Zedeler Nicoline Florentine, [b.1892] Swedish violinist; pupil of Spiering; taught in Berlin; soloist with Sousa on the world tour of 1910; teacher of violin in New York.

zeitmass (tsīt′-mäs) *ger.* Time; equiv. of *tempo.*

ziemlich (tsem′-likh) *ger.* Rather; equiv. of *poco.*

Zimbalist Efrem, [b. Rostov, Russia, Apr. 9, 1889] Violinist and composer; pupil of Auer at St. Petersburg for six years; made his début in 1907 and at once took rank as an artist of the first magnitude. He has composed a few pieces and made transcriptions for the instrument. He lives in New York.

zögernd (tsā′-gĕrnd) *ger.* Slowing, ritarding.

zurückhaltend (tsōō-rük′-häl-tĕnd) *ger.* Held back, equiv. of *ritenuto.*

zusammen (tsōō-säm′-mĕn) *ger.* Together; abbr. *zus.* equiv. of *tutti.*

Zwerger (tsvār′-gĕr) Anton, [w.1750-1793] Mittenwald violin maker, who followed the Klotz style. Another Anton Zwerger, possibly the son of the preceding, worked at Passau and Salzburg, following the Mittenwald and Klotz styles.

zweite (tsvī′-te) *ger.* Second.

Don Earl

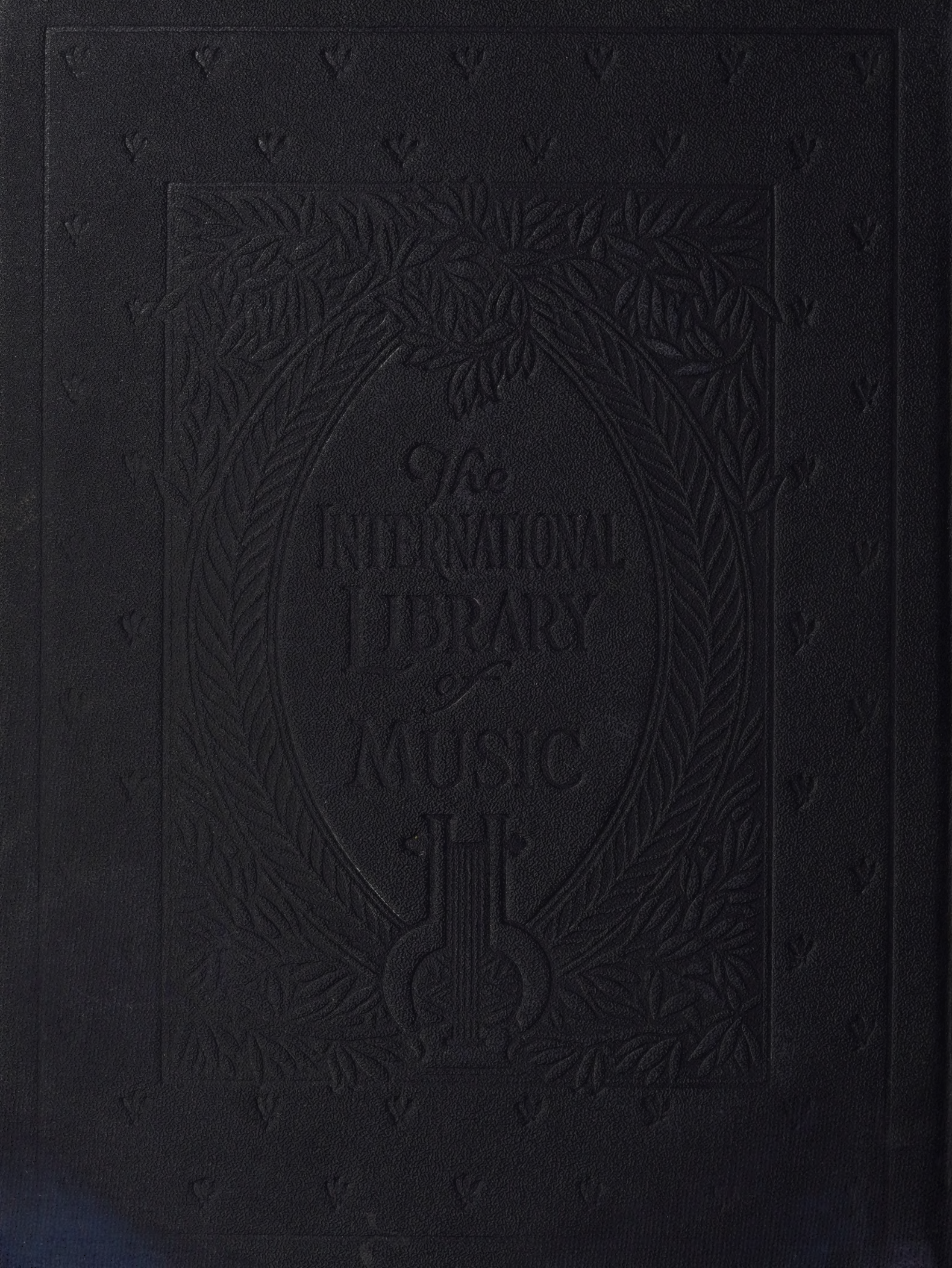
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